INTRODUCTION TO PRAKRIT

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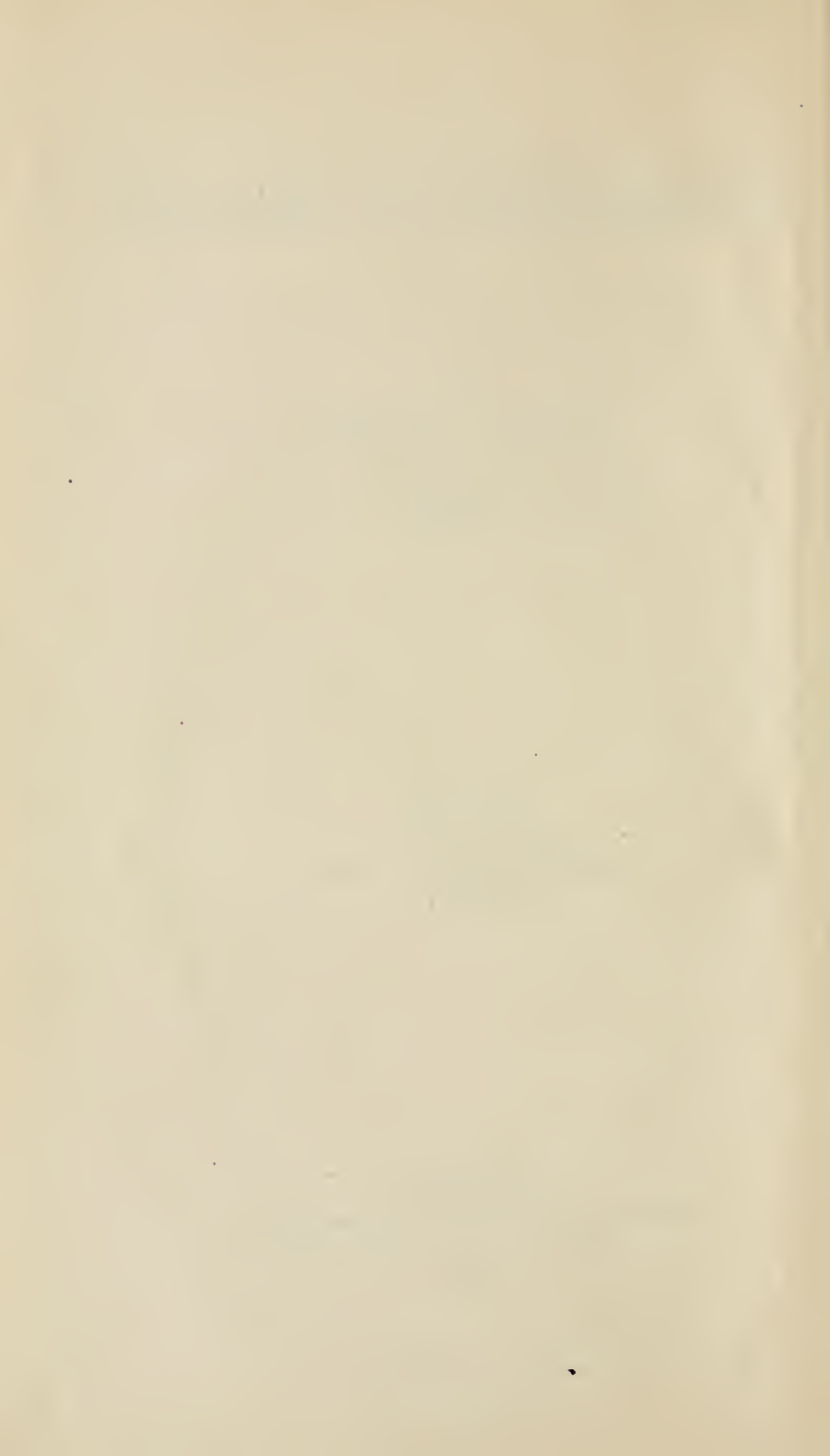
Ganthaāreṇa ṇiaguruṇo **Siri-**

Arthur. Anthony. Macdonell.

-ācāriaṇarindassa Baïllatitthatthassa

ṇāma

savvāiṃ uvaaraṇāiṃ sumaria

imassa potthaassa ādimmi

sasiṇehaṃ

ahilihidaṃ.

PREFACE.

Degree courses in Sanskrit almost invariably include a Drama, of which a considerable portion is in Prakrit. In practice, whatever Examiners may imagine, the student reads the Sanskrit *chāyā*, which most editions provide for him on the same page. At any rate he begins that way; reading the Prakrit afterwards, noticing certain similarities, and *some* of the differences, so that he may be able to recognize a passage, with which he is already familiar in its Sanskrit form, and perhaps in an English translation. Even the more advanced student who reads the Prakrit as it comes, at the slightest check looks down at the 'shadow.' Consequently few students have any definite knowledge of any one of the Prakrits One cannot blame them. The editions they use are often incorrect in the Prakrit portions, and there is no convenient book of reference on which they can find definite rules. One object of this *Introduction to Prakrit* is to provide students with a guide for the more attentive and more scholarly study of the Śaurasenī and Māhārāṣṭrī passages in their Sanskrit Plays.

The main object however is to assist the student of the History of the great **Indo-Aryan Language** from Vedic times to the present day. The Indian student starts with an intimate knowledge of at least one **modern** Indo-Aryan language. In the Sanskrit he learns at school, he becomes familiarised with the stereotyped literary form of the ancient language. If he studies Sanskrit in the University, he will discover that the Vedic language represents a still more ancient stage of

Indo-Aryan. For this there are accurate texts, and many
works of reference available.[1]

The middle stage has been comparatively neglected. In
India itself, the mediæval Prakrits are in a more real sense
dead languages, than is Sanskrit itself. Outside India scholars
have found in Pali, the language of the oldest Buddhist
Scriptures, a convenient representative of this stage. The
student of Indo-Aryan Philology needs a clear view of the
main characteristics of the different Prakrits. It is hoped that
this work may prove useful for this purpose.

Method of Study. Perhaps the best plan is to begin with
the thorough study of *one* dialect, afterwards comparing others
with this as a standard. This was the method of the Indian
grammarians who took Māhārāṣṭrī as their standard. But the
only *prose* extant in Māhārāṣṭrī was written by Jains, and that
not in the same dialect as the songs in the dramas. There are
excellent aids to the study of Pali, but Pali is too archaic to
make a good central point, and it is a separate *subject* in our
curricula, and generally regarded as appropriate only to
students of Buddhism. Moreover the Sanskrit student does
actually first come into contact with Prakrit in the plays, and
most of it is Śauraseni. For this, among other reasons, it has
been thought desirable to present a general view of the subject,
with special stress on Śauraseni and Māhārāṣṭrī.

The student making use of this book is advised to read the
general sections, and to study the chapters on Phonetics and
Grammar with special reference to the two main Dramatic

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[1] Particularly recommended : A Vedic Grammar for Students by
Prof. A. A. Macdonell, Clarendon Press. 1916.

Prakrits. The more important examples are printed in bold type, and may be memorised. The Extracts 1 to 14 should then be thoroughly mastered, and the knowledge acquired applied to any play the student may be reading.[1]

The next step will be more philological, consisting in the comparison of the several stages and dialects as far as they are described in Chapters IV to X, and illustrated in Extracts 15 to the end.[2]

The specimens of Pali and of old Prakrit are intended as inducements to further study.

Modern forms have been occasionally quoted to show the historical continuity of words from ancient times. The student should be able to connect up a much larger number of forms from his mother tongue.

The Index is intended partly for convenience of reference, and partly to provide an instrument by which one may test one's ability to explain forms, and to recognize them out of their context.

Transliteration. The Roman script has been used for several reasons. Over a dozen years of teaching experience has convinced the writer that the slovenly spelling, so prevalent in both Roman and Devanāgarī scripts, is partly due to the fact that Hindi and Sanskrit are written in the same script, but with slightly different sound-values. A word written in Devanāgrī may be pronounced as in Sanskrit or as in Hindi, e.g.—भगवान, as *bhagavān* or as *bhagvān*, धर्म as *dharma* or *dharam*,

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[1] If he will read a play for the sake of these two Prakrits only, let him choose Karpūramañjari (Konow's Edition).

[2] The most interesting play for variety of dialect is the Mṛcchakaṭikam.

सामवे as *sāmaveda*—or *sāmved* and so on. Confusion is increased if the student has to distinguish a Prakrit pronunciation when the spelling is identical with that of a modern word.

Another reason is that the Roman script being more atomic than Devanāgarī has advantages for stating phonetic laws in English.

Moreover any Indian student who aims at keeping abreast with modern scholarship should make himself thoroughly familiar with the use of this script. To make use of many books of reference, and Oriental Journals, it is almost as important to him, as Devanāgarī to the Western scholar.

These reasons seemed to outweigh the disadvantages of increased labour in proof-reading, and the initial feeling of unfamiliarity with Sanskrit in this guise that may be experienced by the beginner.

On doubtful points, such as derivations where "Doctors disagree," the authority of Pischel has generally been followed. Controversy has generally been avoided, and where any reference has been made to rival theories or matters of dispute, it is only to suggest to the student fields of enquiry that still await his enterprise.

Apart from facilitating the study of the Indian Drama, and of Indian Philology, it is hoped that this little book may lead some of our students and graduates to take an interest in the great field of Indian thought and literature that lies outside the Sanskrit circle. Without some knowledge of this, it is impossible to obtain an adequate idea of the life of mediæval India.

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Gulmarg.
1917.

TABLE OF TRANSLITERATION.

Vowels.

अ a	आ ā	इ i	ई ī	उ u
ऊ ū	ए e	ओ o		

For Sanskrit add ऋ r̥, ॠ r̥̄, ऌ l̥, ऐ ai, and औ au.

Note 1. अइ and अउ in Prakrit should strictly be written aï and aü to distinguish them from the Sanskrit diphthongs ऐ ai, औ au ; but as the latter do not occur in Prakrit the dots can be admitted without any ambiguity. e.g. uttarai 'he crosses' can only represent उत्तरइ.

2. ए and ओ in Prakrit sometimes represent short vowels. When distinguished these are written ĕ and ŏ (*vide* § 61).

Consonants.

क k	ख kh	ग g	घ gh	ङ ṅ
च c	छ ch	ज j	झ jh	ञ ñ
ट ṭ	ठ ṭh	ड ḍ	ढ ḍh	ण ṇ
त t	थ th	द d	ध dh	न n
प p	फ ph	ब b	भ bh	म m
य y	र r	ल l	ळ ḷ	व v
श ś	[ष ṣ]	स s	ह h.	

Visarga (not used in Prakrit) ḥ.

Anusvāra ṃ.

A nasalised vowel is represented as in ã, ũ.

Note 1. Sanskrit न n is generally represented in Prakrit by ण ṇ, but the dental n may occur before other dental, e.g. danta as in Sanskrit. This, however, is often written दंत daṃta. In Jain works the dental n is frequently written at the beginning of words.

2. Similarly other nasals are often represented by anusvāra.

        पंच pamca for pañc
        संख samkha for saṅkha
        दंड damḍa for daṇḍa
        जंबु jambu for jambu

but see § 35.

3. For the weak ẏ see § 9.   Note.

4. Hindi ड़ is represented by ṛ, cerebral ळ by ḷ. In practice
this causes no confusion with the vowels ऋ ṛ and ऌ ḷ.   The
letter ड ḍ was probably pronounced as a cerebral ṛ long before
the diacritical dot for ड़ was devised.

5. In general it should be understood that transliteration is
merely the substitution of one set of symbols for another, and
does not tell us anything more about the pronunciation.   It is
quite possible that च ca was pronounced something like *tsa* in
Māhārāṣṭrī as in modern Marathi, and that in Magadha आ ā
was pronounced as Bengali renders it to-day.   Even if so, we
may feel sure that a Midlander would use his own sounds in
pronouncing either Prakrit.

CONTENTS.

PART I.

CORRECTIONS.

Page 11, § 7, *for* dhvāṅkṣa *read dhvaṅkṣa.*

,, 29, § 79, *for* ḍulaha *read* dulaha.

,, 38, last line *for* taṃ *read* tai.

,, 65, note 3, *for* Biography *read* Bibliography.

,, 75, note, line 3, *for Mṛcchakaṭikam read* Mṛcchakaṭikam.

,,   ,,   ,, 12, *for Caṇḍakauśikam read Caṇḍakauśikam.*

,, 79, line 24, *for Prākṛtā- read Prākṛta-.*

,, 85, penultimate line. Insert a comma after '' Bow '' and delete stop after '' vanquishing.''

,, 87, line 9, *for* niviṇṇo *read* ṇiviṇṇo. So in note 2.

,, 93, line 7, *for* vitthaveṇa *read* vitthareṇa.

Footnote 6 refers to line 8 viṇṇavīadi.

Note 13, *for* Cakkavatti *read* Cakkavatti.

,, 99, line 1, *for* maṭṭaā *read* maṭṭiā.

,, 101, line 5. -paṭāā-, better reading -paḍāā-.

,, 102, line 9, *for* bhakkanti *read* bhakkhanti.

Note 9, *for* sa-dahiṇa *read* sadahiṇā.

,, 110, verse (*a*), *for* nisāsā *read* ṇīsāsā.

,, 112, verse (*a*), *for* sasāhara *read* sasa-hara.

,, 113, verse (*b*), Hyphen between -supaḍi-ṭṭhia-.

,, 115, footnote. Omit '' ? rather to chastise the monkeys.''

,, 116, verse 63, note, *for* saṃdattha *read* saṃdaṭṭha.

,, 120, verse 82, note, *for* viṇājjai *read* vi-ṇajjai.

,,   ,, 83, *for* nivvūḍhaṃ Nāha *read* ṇivvūḍhaṃ Ṇāha.

,, 121, verse 14, *for* latthiṃ *read* laṭṭhiṃ.

,, 124, note 13, cerebral ṇ thrice.

,, 136, verse 17, *for* pāgaḍa *read* pagaḍa.

,,   ,, 19, *for* bia *read* bīa

,, 141, note 6, *for* nirvūha *read* nirvāha.

,, 151, note 5, *for* paccurpanna *read* paccuppanna.

INTRODUCTION TO PRAKRIT.

PART I.

CHAPTER I.

SUBJECT DEFINED.

The history of the North Indian or Indo-Aryan languages may be conveniently divided into three periods—ancient, mediæval, and modern.

(i) The speech of the ancient or **Old Indian** period is represented in literature (*a*) by the language of the Ṛig Veda, (*b*) by that of later Vedic books. To this period belonged also those spoken dialects on which were based (*c*) the poetic diction of the Epics, and (*d*) the more highly polished (Saṃskṛta) literary language of Pāṇini, Patañjali, and thereafter of Kālidāsa and the others down to the present day.

(ii) The mediæval or **Middle Indian** period is represented in literature by Pāli and the Prākṛits. It comprises all the dialects from the time (whenever it was) that certain *phonetic* changes, with some variations in grammar also, had produced a language obviously different from Old Indian, down to the time (? about 1100 A.D.) when further phonetic changes and the complete break up of the old grammar had produced a new type of language similar to that of the modern vernaculars. Our knowledge of this period has to be pieced together from a variety of records, referring to different localities and different times. These records comprise inscriptions as well as literary works. Of the inscriptions the most famous are the Edicts of Aśoka. The literature comprises the Pāli Canon of the " Southern " or Hīnayāna Buddhists, the Prākrit Canon of

the Jains, the Prākrit of Lyrics, Epics and Plays and the
Prākrit grammars.

(iii) The beginning of the third or modern period has not
been fixed with precision. It lies between the latest sort of
Prākrit, or **apabhramśa** described by Hemacandra in the
twelfth century, and the earliest poetry of the Old Vernaculars.
The oldest poem in Western Hindi is the Prithi Rāj Rasau by
Chand Bardai of Lahore (about 1200 A.D.).

The middle period can be again divided into three stages :
(1) **Old Prākrit** (or Pāli) ; (2) **Middle Prākrit** ; (3) **Late
Prākrit** or Apabhramśa.

(1) The Old Prākrit stage includes (*a*) Inscriptions from the
middle of the 3rd century B.C. down to the 2nd century
A.D. The dialect varies with time and place. .

(*b*) Pāli of the Hīnayāna Canon and other Buddhist works,
as the Mahāvaṃsa and the Jātakas.

In the Jātakas, or Birth Stories of the Buddha, the verses
(gāthās) preserve a more archaic form of language than the
prose.

(*c*) The language of the oldest Jain Sūtras.

(*d*) The Prākrits of early plays, such as those of Aśvaghoṣa
of which fragments have been found in Central Asia.

(2) The Middle Prākrit stage includes (*a*) Māhārāṣṭrī, the
language of the liquid lyrics of the Deccan, (*b*) the other Drama-
tic Prākrits, S̀auraseni, Māgadhī, etc., as found in the plays of
Kālidāsa and his successors, and in the grammarians ; (*c*) the
dialects of the later Jain books ; (*d*) Paiśācī, in which the
Bṛhatkathā is said to have been composed, but which is known
only from the statements of grammarians.

(3) *Apabhramśas* were not much used for literary purposes.
They represent the stage reached by ordinary colloquial speech
when the Prākrit type of speech as found in the plays was
already archaic, and had been refined and stereotyped by the
grammarians. By the time that Hemacandra recorded a

particular Apabhraṃśa of the West, this was probably already archaic.

This book is concerned in general with the second, mediæval, or middle period of the Indian language, and in particular with the Middle Prākrit stage, especially the Dramatic Prākrits.

Various uses of the word " Prākṛit."

Prākṛta derived from *prakṛti* has two lines of meaning (*a*) the more precise meaning of something belonging to or derived from a *prakṛti*, the original form of anything as opposed to a *vikṛti* its modification, as in Sāṃkhya Philosophy: *prākṛta* means what is derived from Prakṛti, the original element; (*b*) the looser meanings of ' natural, ordinary, vulgar, provincial.'

It is probable that it was in this more general sense that ' *prākṛta* ' (Śauraseni ' *pāüda* ' Māhārāṣṭrī ' *pāüa* ') was first applied to *ordinary common* speech as distinct from the highly polished, perfected *Saṃskṛitam.*

Grammarians and Rhetoricians of later days however explain *prākṛtam* as derived from the *prakṛti,* i.e. *saṃskṛtam.* This explanation is perfectly intelligible even if it be not historically correct. Practically we take Sanskrit forms as the basis and derive Prākrit forms therefrom. Nevertheless modern philology insists on an important reservation : Sanskrit forms are quoted as the basis in as far as they represent the Old Indian forms, but sometimes the particular Old Indian form required to explain a Prākrit word is not found in Sanskrit at all, or only in a late work and obviously borrowed from Prākrit.

If in " Sanskrit " we include the Vedic language and all dialects of the Old Indian period, then it is true to say that all the Prākrits are derived from Sanskrit. If on the other hand " Sanskrit " is used more strictly of the Pāṇini-Patañjali language or " Classical Sanskrit," then it is untrue to say that any Prākrit is derived from Sanskrit, except that Śauraseni, the Midland Prākrit, is derived from the Old Indian dialect

of the Madhyadeśa on which Classical Sanskrit was mainly based.

In Europe the word Prākrit has been used (*a*) to refer to particular languages classed as Prākrit in India, e.g. Māhārāṣṭrī, or to the Prākrit passages in plays.

(*b*) Of the Middle Period of the Indian languages (Pāli and the early inscriptions forming an earlier stage were sometimes distinguished from Prākrit [1]).

(*c*) Of the *natural* spoken language as distinct from the literary learned language. In this last sense some writers [2] distinguish Primary, Secondary and Tertiary Prākrits as the natural spoken dialects of the three great periods. Out of these successive types of spoken speech grew the various literary idioms which became stereotyped or fossilised as it were, and remained in use alongside of the living and ever-changing dialects.

CHAPTER II.

PRAKRITS.

The following are the more important literary Prākrits (Pāli being excluded) :—

M.	**Māhārāṣṭrī**	⎫
Ś.	**Śauraseni**	⎬ Dramatic Prākrits.
Mg.	**Māgadhī**	⎭
AMg.	Ardha-Māgadhī	⎫
J. M.	Jain-Mahārāstrī	⎬ Jain Canon.
J. Ś.	Jain-Śauraseni	⎭
(Apa.	Apabhraṃśa.)	

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[1] Dr. O. Franke in his *Pāli and Sanskrit* uses ' Pāli ' for the Middle Period including Inscriptions.

[2] *Vide* Article on Prākrit by Dr. Sir George Grierson in Encyclopaedia Britannica, XIXth Edition.

M. **Māhārāṣṭrī** was regarded as the Prākṛt *par excellence.*
Prākrit grammars gave the rules for this first. For others
there were some special rules, and then " the rest is like
Mahārāṣṭrī.'' Daṇḍin remarks (K.D. 1.35): *Mahārāṣṭrāśrayām
bhāṣām prakṛṣṭam prākṛtam viduḥ.*

In the drama ladies who speak Sauraseni, sing their songs in
Māhārāṣṭrī. The Māhārāṣṭrī lyrics were famous far beyond
the limits of Mahārāṣṭram. The same language is used for the
Prākrit Epics such as the Gaüdavaho. This language of the
Deccan poets carries further than other Prākrits the principle
of omitting single consonants between vowels (*vide* § 10).
This is natural in a literary song-dialect, for in a song it is the
melody and sentiment that matter most, the precise words or
forms of words are less important. It is not to be supposed
however that Māhārāṣṭri is a mere invention of the poets. It
is based on the old spoken language of the country of the
Godaveri, and contains many features that survive as peculi-
arities of modern Marathi.

S. **Saurasenī** was the Prākrit of the Madhyadeśa taking
its name from Sūrasena the country round Mathurā (' Muttra ').
This is the ordinary prākrit of a Sanskrit drama. It is spoken
by ladies and the Vidūshaka; in the Camphor-cluster (Karpūra-
mañjarī) even by the king. This Prākrit is the nearest to
classical Sanskrit. It arose in the same country, and is
descended from the spoken language, on which classical
Sanskrit was mainly based. It thus forms an intermediate
stage between Sanskrit and Hindi (that is, the Western Hindi
on which Literary Hindi has been based). Owing however to
this close kinship with the sacred tongue, Sauraseni was over-
shadowed; continually influenced by Sanskrit, it failed to
make much independent progress.

Mg. **Māgadhī** is the Prākrit of the East. Its geographical
centre was in the ancient Magadha not far from the land of
modern Māgahī, a dialect of Bihārī. In the plays Māgadhī is

spoken by low people. Dialects of Māgadhī also occur, e g.,
Ḍhakkī in the Mṛcchakaṭikam. This Prākrit differs conspicu-
ously from the others in its phonetics. स is replaced by श, and
र by ल. The nominative singular of -a stems end in -e. य
remains and even replaces ज. (For further particulars vide
Chap. X). Where other Prākrits say *haṭṭho*, Māgadhī has *haśṭe*;
others *so rāā = so rājā*, Māgadhi śe lāā.

Jain Prākrits.

AMg. The oldest Jain Sūtras were composed in **Ardha
Māgadhī**, a prākrit based on the dialect spoken between
Śūrasena and Magadha (about Oude). In its phonetic character
it resembles Māgadhī in some respects. It preserves more
traces of the old grammar than Śauraseni, and shows a greater
independence from Sanskrit.

J. M. The non-canonical books of the Śvetāmbaras were
written in a form of Māhārāṣṭrī that has been termed **Jain
Māhārāṣṭrī**.

J. Ś. The language of the Digambara Canon in some res-
pects resembles Śauraseni and has been termed *Jain Śauraseni*.

Apabhraṃśa has been used in India (*a*) for anything
diverging from Sanskrit as the standard of correct speech, (*b*)
for spoken languages as distinct from literary " Prākrits,"
including non-Aryan as well as Aryan languages; (*c*) a literary
form of any such vernacular. The only literary Apabhraṃśa
described in detail by the grammarians is the *Nāgara* Apa-
bhraṃśa which appears to have belonged to Gujarat. To this
is said to be related the *Vrācaḍa* Apabhraṃśa of Sindh.
Ḍhakkī and some other dialectic forms of the main Prākrits
are sometimes styled *apabhraṃśas*. If we had records of the
apabhraṃśas spoken in the areas connected with each of the
main Prākrits an important link in the history of the Indian
languages would be supplied. Even as it is, the tendencies of
Apabhraṃśa in phonetics and grammar, as shown by the rules

and specimens given by Hemacandra, help to bridge the gap between typical Prākrit and the modern languages.

The use of various Prākrits in the Drama is discussed in Chapter XI on Prākrit Literature. Further details as to sub-dialects, Paiśācī dialects, the dialects used in Inscriptions, and their relationships, are given in Chapter X on the classification of Prakrits.

CHAPTER III.

GENERAL CHARACTER OF PRAKRIT.

Prākrit (including Pāli) was still a synthetic language. The ancient grammar had been somewhat simplified. The number of case forms and verbal forms tends to dwindle. The Rigveda possessed a greater variety of forms than the later Vedas. Pāṇini's Sanskrit has discarded a number of forms used in the Brāhmaṇas. Pāli and old Ardhamāgadhī retain a good deal that has disappeared from the Māhārāṣṭrī and Śauraseni of the lyrics and plays. Apabhraṃśa finally indicates the approaching dissolution of the last remnants of the old etymology. The time was approaching when a noun might have only two or three distinct endings, and the verb was reduced to little more than one tense and two participles. The ambiguity thus produced was avoided by new devices, and out of the ruins of the old language grew up the analytic languages of modern India.

Though simplified, yet the remaining Prākrit grammar is of the same type as Sanskrit grammar. There is a strong tendency to reduce all declensions to one type, that of *a*-stems, and to conjugate all verbs according to one scheme, that of the old *A*. Conjugation. The Dative disappears. Nominative and Accusative Plurals tend to coincide. The Imperfect, Perfect and numerous Aorists had gone by the

time of the Middle Prakrit stage. The Dual number was found unnecessary. The Ātmanepada hardly survived after the Old Prākrit stage and never in its original mean- ing. But it was not yet necessary to resort to postpositions or auxiliary verbs. The essentials necessary for ordinary conversation and even verse-writing remained down to the Apabhraṃśa stage. For more important work, for more exact thinking the tendency was to resort to Sanskrit. As Pāli, Ardhamāgadhi and the other Jain Prākrits successively lost the advantage of being the language of the day, or of the locality, they were unable to withstand this tendency and were eventually replaced by Sanskrit.

Apart from this simplification the main changes arising in Prākrit are phonetic. Conjunct consonants are mostly assimi- lated : *rakta* became *ratta* (as Latin fructu-s became Italian frutto); *sapta* became *satta* (as Latin septem became Italian sette). Some of the sounds of the old language disappear : ऋ *ṛ*, ऐ *ai*, ऒ *au*, य *ya* (except in Mg. and a shadowy य to bridge hiatus), श *śa* (except in Mg. where स is missing), ष *ṣa* and Visarga ; whereas the only sounds contained in Prākrit and not recorded for Sanskrit are the short vowels ĕ and ŏ. Final consonants are avoided. Not more than two consonants can follow a short vowel, nor more than one follow a long vowel.

[For details see Chapters IV to VI.]

The cumulative effect of such changes in the case of a particu- lar word may be such as to completely alter its appearance. " Vappairāā " does not immediately suggest Vākpatirājā, " oïṇṇa " is not very like *avatīrṇa*. On the other hand some words are identical with Sanskrit and the *majority* could readily suggest a Sanskrit equivalent to anyone with a living colloquial knowledge of the classical language. This is true not only of Saurasenī but also of the others.

From this circumstance it may be understood that the different Prākrits were mutually intelligible among the edu-

cated. A speaker of Sanskrit, whose *mother* tongue was the spoken form of any one of the Prākrits, would readily understand any of the literary Prākrits. Moreover a speaker of S'auraseni would easily learn to recognise many Sanskrit words, and even grasp the meaning of a Sanskrit sentence without being able to speak Sanskrit. In the older stage the difference was still less marked. Still further back we should find only the difference between 'correct' and 'incorrect' pronunciation, grammatical speech and ungrammatical, standard speech and dialectical—the differences between the speech of educated and uneducated people speaking substantially the same language. At this stage though differences existed the new speech had not attained a separate existence, it was not yet distinct enough to be recognized as a separate language capable of having a fixed grammar and a literature of its own.

Even in the Rigveda we find " *prākritisms*," that is phonetic variations along just those lines that were followed by the Prākrits. For instance *S'ithirá* = "loose" instead of *S'rithirá* as might be expected from the root *śrath*. From this and similar instances it is not necessary to deduce a wide difference between the language of the hymns and contemporary speech. Rather the inclusion of such "prakritisms" in the sacred texts indicates that the priests were not yet conscious of the difference.[1]

An interesting parallel to the history of the Indo-Aryan languages is shown by that of the Romance languages in Europe. Of several old Italic dialects, that of the Latin tribe prevailed, and Latin became the dominant language of Italy—and then of the Roman Empire. It became the language of the largest Christian Church of the middle ages, and thence the language

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[1] It has to be remembered that phonetic changes are generally *unconscious*. Men slip into new pronunciations without knowing that they have done so. They will therefore retain archaic spellings centuries after the sounds have changed. This is very conspicuous in Tibetan and in English.

of Science and Philosophy until the modern languages of
Europe asserted their independent existence. Like Sanskrit
in India, Latin was long the medium of conversation between
educated men of different nations. Again, as the language of
religion Latin was always to be heard in the mouths of priests,
and common people caught stray phrases of it. The mediaeval
quack or schoolmaster, however ignorant, must needs air his
Latin.[1] Here again phonetic changes and the working of ana-
logy have gradually simplified the old grammar until prepo-
sitions and auxiliary verbs had to be used to avoid ambiguity.

Some speculation has been devoted as to the *causes* of such
changes as in India may be styled prakritic. Economy of
effort, progressive refinement especially in courts and cities,
softening influence of a semi-tropical climate, influence of the
speech habits of non-Aryan peoples who adopted the Aryan
speech—all these may have been at work both in India and
in Europe.

CHAPTER IV.

PHONETICS.

SINGLE CONSONANTS.

§ 1. **A. Initial.** The general rule is that a single consonant
at the beginning of a word remains unaltered, except
n, y, ś, and ṣ. (**न, य, श, ष**).

n is cerebralised (§ 7).

y becomes j (except in Mg.).

jadhā = *yathā* (Mg. yadhā). jaï = *yadi*, Saur. also has jadi
(Mg. yaï, yadi). jogī = *yogī*.

ś and ṣ become s (§ 8).

§ 2. The initial consonant of the second member of a compound
is usually treated as if it was in the middle of a word.
A verbal root however often retains its initial letter.

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1 See Love's Labour Lost, Act V. Holofornes the Schoolmaster.

putta = *putra*, but *āryaputra* becomes ajjaütta.

paāsei = *prakāśayati*.   āadaṃ or āgadaṃ = *āgatam*.

§ 3. Enclities are similarly treated.   kiṃ uṇa = *kiṃ punar*.   vi =
    (*a*)*pi*.   a = *ca*.

In *tāvat* and *te* (2nd pers. pron.) Śaur. and Mg. change *t*
to *d* as in the middle of a word.   mā dāva = *mā tāvat*.
ṇa de = *na te*.   piduṇo de = *pitus te*.   tado de = *tatas te*.

§ 4. In several dialects bh becomes h in the root bhū and its
    derivatives.   M. hoï = *bhavati* (Śaur. bhodi).
    S. haviṣṣadi (Mg. haviśśadi) = *bhaviṣyati*.
    S. Mg. hodavva = *bhavitavya*.

(5). Ph at the beginning of the second member of a com-
    pound is often retained as at the beginning of a word.
    S. cittaphalaa = *citraphalaka*, bahuphala saphala.

(6). *Aspiration.*
    kh for k.   khujja = kubja.   √ kheḷ = √ *krīḍ*.
    ph for p.   S. phaṇasa.   M. paṇasa = *panasa* "bread-fruit
    tree," an aspirated sibilant becomes ch.   AMg. chāva =
    Pāli chāpa = *śāba* or *śāba* "young animal."   M. AMg.
    cha = *ṣaṭ*, chaṭṭha = *ṣaṣṭha*.

(7). *Change of Place of Articulation.*
    Examples.   Palatal for Dental.   M. ciṭṭhaï.   S. ciṭṭhadi.
    Mg. ciṣṭhadi = *tiṣṭhati*.
    Cerebral for Dental.   M. ḍhaṅkha = dhvāṅkṣa "crow."
    ṇ for n.   ṇūṇa = *nūnam*, ṇaaṇa = *nayana*.

(8). The three sibilants ś, ṣ, s (श ष स) are reduced to one, the
    dental s (except in Māgadhī where we have the pala-
    tal ś).

§ 9. **B. Medial.** Medial or intervocal k, g, c, j, t, d, are
    generally dropped. (क, ग, च, ज, त, द).
    M. loa = *loka*, saala = *sakala*, aṇurāa = *anurāga*, juala =
    yugala, ṇaara = *nagara*, paüra = *pracura*, bhoaṇa =
    bhojana, rasāala = *rasātala*, hiaa = *hṛdaya*.

Medial p, b, v, are sometimes dropped.　(प, ब, व).

M. rūa = *rūpa*, viuha = *vibudha*, diaha = *divasa*.

Medial y is always dropped (य).

vioa = *viyoga*, pia = *priya*.

Note.—In place of the omitted consonant was pronounced
a weakly articulated *ẏa* (*laghu-prayatnatara-ya-kāra*).
This was weaker than the य of Sanskrit or Māgadhī, and
was not expressed in writing, except in MSS. written
by the Jains, e.g., hiẏaẏa = *hṛdaya*.

§ 10　This principle of omitting single consonants between
vowels was carried to great lengths in the literary form
of Mahārāṣṭrī used in Lyrics. It naturally leads to
ambiguity. Kaï may represent *kati*, *kavi*, or *kapi*! A
string of vowels like uaa (= *udaka*) has lost all the
character of the original word. The fact that such
changes were possible at all shows that the Indian
consonants were, as now, weaker in articulation than
the English consonants. The actual workaday dialects
however were more conservative. In Apabhraṃśa,
Hemacandra tells us, k, t, p between vowels were not
dropped, but became g, d, b, respectively. ṇāagu =
nāyakah, āgado = *āgatah*, sabhalaũ = *saphalakam*. Some
of the literary Prākrits also have the same change.
In the older stage, as in Pāli, k, t, p remain unchanged.

§ 11.　*Examples.*

S'aur.: adidhi = *atithi*, kadhedu = *kathayatu*, pāridosia =
pāritosika, bhodi = *bhavati*, kadhido = *kathitah*, Kirā-
da = *Kirāta*, āṇedi = *ānayati*, tado = *tatah*, kida = *kṛta*,
gada = *gata*, sakkada = *saṃskṛta*, Sarassadī = *Saras-
vati* (M. Sarassaï).

Māgadhī : pālidośia = *pāritosika*, śāadaṃ = *svāgatam*, hage
(" I ") * *ahakah*, a derivative of *aham*.

Ardha-Māgadhī and Jain Māhārāṣṭrī : Asoga = *Aśoka*, loga
= *loka*, āgāsa = *ākāśa*.

Pāli : loka, gacchati, rūpa.

§ 12. In this treatment of medial t we have one of the charac-
teristic distinctions between the S'auraseni and Mahā-
rāṣṭrī of the plays.   Compare the following :—

S'auraseni.	Māhārāṣṭrī.	Sanskrit.
jāṇādi	jāṇāï	jānāti.
edi	ei	eti.
hida	hia	hita.
pāuda	pāua	prākṛta.
maragada	maragaa	marakata.
ladā	laā	latā.
ṭhida	ṭhia	sthita.
pahudi	pahui	prabhṛti.
sada	saa	śata.
edaṃ	eaṃ	etad.

§ 13. **The aspirates kh, gh, th, dh, ph, and bh between
vowels are generally reduced to h.** (ख, घ, थ, ध, फ
and भ become ह).

muha = *mukha*, sahī = *sakhī*, meha = *megha*, lahua = *la-
ghuka*, ruhira = *rudhira*, vahū = *vadhū*, sahara = *śapha-
ra*, ahíṇava = *abhinava*, ṇaha = *nabhas* or *nakha*.

§ 14. Here again S'auraseni, Māgadhī and some other dialects
merely replace the surd th by the sonant dh.

S'. adidhi, kadhedu, tadhā, adha, jadhā = *yathā*.

Mg. yadhā = *yathā*, tadhā. (Pāli retains the surd—atha,
yathā, tathā.)

This forms another distinction between S'auraseni and
Māhārāṣṭrī, e.g. :—

S'auraseni.	Māhārāṣṭrī.	Sanskrit.
adha	aha	atha.
maṇoradha	maṇoraha	manoratha.
kadhaṃ	kahaṃ	katham.
ṇādha	ṇāha	nātha.

§ 15. Sometimes instead of being dropped (§ 9) or reduced to h (§ 13) a consonant between vowels is doubled.

S̓. ujju = ṛju, M. ṇakkha = nakha, M. S̓. ĕkka = eka.

Note 1. Other consonants are similarly doubled, e.g. :—
jŏvvaṇa = yauvana, tĕlla = taila, pĕmma = preman.

Note 2. The vowel before the double consonant is always short. Here उ and ओ represent the short vowels ĕ, ŏ. (§ 68).

Note 3. An aspirate is doubled by prefixing the corresponding non-aspirated sound : kkh, ggh, and so on.

Some MSS. literally double the aspirates, writing khkh, chch, and so on. This is merely an orthographical difference, the pronunciation was the same.

§ 16. *Cerebral surds* ṭ ṭh *between vowels become sonant* ḍ ḍh (ट, ठ *become* ड, ढ).

paḍa = paṭa, paḍāa = paṭāka, kuḍila = kuṭila, kuḍumba = kuṭumba, vaḍa = vaṭa, paḍhaṇa = paṭhana.

Some dialects had the further change of ḍ to ḷ. (§ 22).
M. kakkoḷa = karkoṭa. Mg. śaaḷa = śakaṭa (S̓aur : saaḍa).
Mg. yūḷaka = jūṭaka (S̓aur : *jūḍaa).

(17). **P** *if not omitted becomes* **V**. (प *becomes* व).
rūva = rūpa, dīva = dīpa (cf. Dīwālī), uvari = upari, uva-araṇa = upakaraṇa, uvajjhāa = upādhyāya (cf. Ojha), avi = api, avara = apara (Hindi aur), tāva = tāpa.

(18). **B** *becomes* **V**. (ब *becomes* व).
kavala = kabala, savara = śabara.

(19). **Aspiration.** Prakrit sometimes has kh instead of Sanskrit k (§ 6). This in the middle of a word generally becomes h.

M. ṇihasa = nikaṣa, M. S̓. phaḷiha = sphaṭika.

ṭa through ṭha becomes ḍha. AMg. vaḍha = vaṭa, ta becomes tha, then ha. M. bharaha = bharata, vasahi = vasati Rarer ; p through ph becomes bh. A.Mg. kacchabha = kacchapa. n, m, l and the sibilants are

sometimes aspirated. Aspiration is sometimes shifted.
M. dihi from *dithi = dhṛti. M. dhūā Ś' Mg. dhūdā =
duhitā, Ś. Mg. bahiṇī = bhaginī, M. ghĕttuṃ = grahītum
through *ghṛptum). Aspiration is sometimes lost. Ś'.
saṅkalā = śṛṅkhalā but saṅkhalā and siṅkhalā are also
found.

(20). *Change of place of articulation.*
Cerebral for Dental.

    paḍi = prati, M. paḍia Ś' Mg. paḍida = patita, paḍhama
    = prathama. This cerebralising is much commoner in
    Ardhamāgadhī :

    AMg. osaḍha = auṣadha (M. Ś'. osaha).

    In most dialects n regularly becomes ṇ (ण for न) ṇūṇa,
    ṇaaṇa.

(21). **Sibilants.** *The three sibilants of Sanskrit are represented*
    by the dental s (except in Māgadhī which has only the
    palatal ś), asesa = aśeṣa, etc.

    Mg. keśeśu = keśeṣu (Śaur. etc. kesesu).

(22). **D** often becomes ḷ. (§ 16) (ड becomes ळ).
    In North India books and MSS. use ल for ळ.
    M. garuḷa (Ś'. garuḍa; Mg. galuḍa), M. Ś'. kīḷā = krīḍā,
    √ kheḷ = √ krīḍ.

(23). **T** and d *sometimes become* l *or* ḷ. (त, ड become ल or ळ).
    Ś'. alasī = atasī, M. Ś'. vijjuliā = *vidyutikā " lightning "
    (whence Hindi bijlī). M. Sālavāhaṇa = Sātavāhana.
    M. Ś'. dohaḷa = dohada.

(24). **D** becomes r in adjectival and pronominal compounds
    with -dṛś -dṛśa -dṛkṣa.
    erisa = īdṛśa (Ś'. also īdisa) kerisa, aṇṇārisa tumhārisa,
    sarisa.

(25). In dialects m sometimes became v. (म becomes व).
    So M. vammaha Śaur. mammadha = manmatha. M.
    oṇavia = avanata (from *avanamita).

This change is more frequent in Apabhraṃśa which at the same time nasalises the preceding vowel and the semivowel, and then often omits either the semivowel or the nasal element. Thus Apa. kāvala = *kamala*, Jāūṇā = Yamunā, ṇavahī = *namanti*. This nasalisation also appears in M., e.g. Cāũṇḍā = Śaur. Cāmuṇḍā.

This change accounts for forms like ''Kanwar'' from *Kumāra*, and gā̃v (गाँव) with its many minute variations in the modern dialects. (Skt. *grāma-*. Pāli and most Prākrits (g)gāma-). Cf Beames, I, 254.

(26). In Māgadhi r always become l, in other dialects the change is exceptional. (र become ल).

M. S. dalidda = *daridra*, muhala = *mukhara*.

The change is more frequent in Ardha Māgadhī than in M. or S.

(27). Sometimes sibilants become h, especially after long vowels. M. aṇudiahaṃ (Śaur aṇudiasaṃ) = *anudivasam*. Loc : Sing : tahiṃ = tassiṃ (*tasmin*).

The change is commoner in Apabhraṃśa and has an important effect on the inflectional system.

(28). Sometimes instead of h in Sanskrit we find an aspirate dh etc. in Prākrit, eg S. Mg. idha M. ita.

Here Śauraseni preserves the more original sound. H. in Sanskrit often represents an original sonant aspirate. Cf. *hanti* and *aghnan, jaghāna*.

§ 29. C. *Final*. All final mutes are dropped

Nasals become anusvāra. aḥ becomes o, otherwise visarga is dropped. Sometimes the final vowel is then nasalised.

For treatment of finals in compounds see Sandhi (Ch. VII).

CHAPTER V.

COMPOUND CONSONANTS.

§ 30. **At** the beginning of a word only a single consonant can remain.

Exceptions 1. ṇh, e.g., ṇhāṇa = *snāna*.

2. mh as in mhi = (*a*)*smi*, mho mha – *smaḥ* (enclitic).

3. At the beginning of the second member of a compound.

§ 31. **In** the middle of a word no group may exceed two consonants, and these must be only

(1) Doubled, e.g. kk (or for aspirate kkh),

(2) Mute after nasal of the same class, e.g. ṅk, ṇḍ, *or*

(3) Aspirated Nasal (or lh).

§ 32. Consequently most compound consonants are either assimilated or separated by a svarabhakti vowel.

§ 33. **Assimilation.** The general rule is that between equals the second prevails, between unequals the stronger prevails

The consonants can be arranged as follows in a scale of decreasing strength for this purpose.

(i) Mutes. (The five vargas less the nasals).

(ii) Nasals.

(iii) l, s, v, y, r, in order.

h stands by itself (§§ 52-54).

§ 34. **Two mutes.** According to the rule given above, k + t becomes tt, g + dh becomes ddh, d + g becomes gg and so on.

Examples. jutta = *yukta*, vappaïrāā = *vākpatirājā*, dud-dha = *dugdha*, chaccaraṇa = *ṣaṭ + caraṇa* (§ 6), khagga = *khaḍga*, balakkāra = *balātkāra*, uppala = *utpala*,

2

uggama = *udgama*, sabbhāva = *sadbhāva*, sutta = *supta*,
khujja = *kubja* (§ 6), sadda = *śabda*, laddha = *labdha*.

§ 35. A nasal before a mute of the same class remains, before
a mute of another class it becomes anusvāra.

Saṅkhala = *śṛṅkhala*, kŏñca = *krauñca*, kaṇṭha, man-
thara, jambū, but dímmuha = *diṅmukha*, paṃti =
paṅkti, viṃjha = *vindhya* (§ 44).

§ 36. A nasal following a mute is assimilated.

aggi = *agniḥ*, viggha = *vighna*, savatti = *sapatnī*. jugga
= *yugma*.

Exceptions. (*a*) jña becomes ṇṇa. āṇavedi = *ājñāpayati*.
aṇahiṇṇa = *anabhijña*. jaṇṇa = *yajña*.

Note 1. At the beginning of the second member of a
compound *jña* can become *jja*, e.g. maṇŏjja = *manojña*.
Note 2. Māgadhī has *ñña* according to Hemachandra
(4-293).

(*b*) *ātman* in M. nearly always, in Apa. always becomes
appa (cf. Hindī āp). The other dialects vary between
appa and atta.

(*c*) *dma* becomes *mma*, pŏmma = *padma* (also païma, § 57).

§ 37. L with a mute is assimilated.

vakkala = *valkala*, phagguṇa = *phalguna*, appa = *alpa*,
kappa = *kalpa*. [Exception √*jalp* becomes √jamp, but
also japp]. pavaṃga = *plavaṃga*.

§ 38. Mute and Sibilant. The mute of course can only be a
surd. When the sibilant comes first, it is assimila-
ted, and the mute is aspirated, e.g. sta becomes tht.
When however the sibilant stands at the end of the
first member of compound, the following mute need
not be aspirated, especially if the first member is a
prefix like *dus*. śca becomes ccha, accharia = *āścarya*,
pacchā = *paścāt* but ṇiccala = *niścala*, duccarida = *duś-
carita*.

[In Māgadhī *śca* remains: niścala.]

Ṣka and ṣkha become kkh. S. pŏkkhara = *puṣkara*,
sukkha = *śuṣka*. In this case however the aspiration
is often omitted.

M. caükka. S. cadukka = *catuṣka*. M. Ś. dukkara =
duṣkara, nikkam— for *niṣkram*— etc.

Ṣṭa and ṣṭha become ṭṭh. diṭṭhi = *dṛṣṭi*, suṭṭhu = *suṣṭhu*.
Exception veḍha = *veṣṭa* (cf. Pāli veṭhati).

Ṣpa and ṣpha become pph. puppha = *puṣpa*, ṇipphala
= *niṣphala*.

Sta and stha become tth. thaṇa = *stana*, atthi = *asti*,
hatthẹ = *hasta* (cf. Panjabi hatth), avatthā = *avasthā*,
kāatthaa = *kāyasthaka*. Compound. duttara = *dustara*.
Sometimes this tth is cerebralised. M. S. aṭṭhi = *asthi*.
The √*sthā* especially varies between tth and ṭṭh. Śaur.
thida or ṭhida = *sthita* (M. thia or ṭhia). M. S. thāṇa
= *sthāna* (M. also thāṇa). S. thidi or ṭhidi = *sthiti* (M.
thii or ṭhii).

Spa and spha become pph. phaṃsa = *sparśa* (§ 49).
phaḷiha = *sphaṭika*. A. Mg. phusaï = *spṛśati*.

§ 39. When the sibilant follows the mute they become cch.
acchi = *akṣi*, riccha = *ṛkṣa*, M. chuhā = *kṣudhā*, macch-
ara = *matsara*, vaccha = *vatsa* (also = *vṛkṣa*), accharā =
apsarā, jugucchā = *jugupsā*.

§ 40. Kṣa however more generally becomes kkh. Śaur.
khattia = *kṣatriya*, khitta = *kṣipta*, ȧkkhi = *akṣi*,
ṇikkhividuṃ = *nikṣeptum*, sikkhida = *śikṣita*. dak-
khiṇa = *dakṣiṇa* ("Deccan").

Sometimes the dialects vary between cch and kkh.
M. ucchu, S. ikkhu = *ikṣu*, M. kucchi, S. kukkhi = *kukṣi*,
M. pĕcchaï, Ś. pĕkkhadi = *prekṣate*, M. sāriccha, S.
sārikkha = *sādṛkṣya*.

Sometimes kṣa *becomes* jjh.

S. pajjharāvedi = *prakṣarāpayati*, M. S. jhīṇa = *kṣīṇa* (also
khīṇa).

[*Note.* Pischel distinguishes : (*a*) original kṣa (Avestan xša) becomes kkh, (*b*) kṣa from śṣa (Avestan ša) becomes ccha, (*c*) kṣa from źẓa becomes jjha. Śṣa and źẓa would seem rather difficult to pronounce. Presumably śṣa represents in origin a front palate stop plus the corresponding fricative, and źẓa the sonant equivalent, while the original kṣa is a back palate stop plus a fricative. The ष in ਛ can hardly have been originally identical with the Indian cerebral sibilant. The history of the different pronunciations of ष and ਛ, and the relation in Iranian languages of χ and š, need further investigation].

§ 41. In compounds $-t + ś-$ or $-t + s-$ become $-ss-$ or with lengthening of previous vowel simply $s-$ pajjussua $= paryutsuka$, ūsava $= utsava$, S'. ussāsa. M. ūsāsa $= ucchvāsa$.

§ 42. **V with a mute is assimilated.**

M. kaḍhia S. kaḍhida $= kvathita$, S'. pakka $- pakva$, ujjala $= ujjvala$, satta $= sattva$, dia $= dvija$, uvvigga $= udvigna$.

§ 43. **Y with a mute is assimilated.**

Cāṇakka $= Cāṇakya$, sŏkkha $= saukhya$, jŏgga $= yogya$, ṇaṭṭaa $= nāṭyaka$, abbhantara $= abhyantara$.

§ 44. *A dental is first palatalised.*

Sacca $= satya$, ṇevaccha $= nepathya$, accanta $= atyanta$, racchā $= rathyā$, ajja $= adya$, uvajjhāa $= upādhyāya$, saṃjhā $= sandhyā$, majjha $= madhya$.

§ 45. **R with a mute is assimilated.**

takkemi $= tarkayāmi$, cakka $= cakra$, magga $= mārga$, gāma $= grāma$, samucchida $= samucchrita$, ṇibbandha $= nirbandha$, citta $= citra$, patta $= pattra$, attha $= artha$, bhadda $= bhadra$, samudda $= samudra$, addha $= ardha$.

Exception—*atra* becomes attha, *tatra* becomes tattha.

[When R precedes a dental it sometimes cerebralises it first. *vaṭṭadi = vartate*].

§ 46. **Two Nasals.** ङ् *ṅ* and ण् *ṇ* before म *m* become anusvāra : न *n* is assimilated to following म *m* and म *m* to following न *n* (i.e., ण *ṇ*).

dimmuha = *diṅmukha*. M. chammuha = *saṇmukha*. ummuha = *unmukha*, ṇiṇṇa = *nimna*, Pajjuṇṇa = Pradyumna.

§ 47. **Nasal with sibilant.** If the nasal precedes it becomes anusvāra. When the sibilant precedes it becomes h and the order is reversed.

S'na becomes ṇha. paṇha = *praśna.*
S'ma becomes mha. Kamhīra = Kāśmīra.
Ṣṇa becomes ṇha. uṇha = *uṣṇa,* Kaṇha = Kṛṣṇa.
Ṣma becomes mha. gimha = *grīṣma.*
Sna becomes ṇha. ṇhāṇa = *snāna.*
Sma becomes mha. amhe = *asme,* vimhaa = *vismaya.*

Exceptions :

  (1) *raśmi* always becomes rassi.
  (2) Initial *śma* becomes *m.* masāṇa = *śmaśāna.*
  (3) *Sneha, snigdha,* either ṇehā ṇiddha or siṇeha, siṇiddha.
  (4) Loc. Singular Pronominal ending — *smin* becomes *mmi;* — *smin* becomes either — *ssiṃ* or — *mmi.*
      S'. edassiṃ = *etasmin* M. eassiṃ or eammi. (AMg. *ṃsi* logaṃsi = *loke*).

§ 48. **Nasal with semivowel.** The semivowel is assimilated.

gumma = *gulma,* mĕccha = *mleccha,* aṇṇesaṇā = *anveṣaṇā,* puṇṇa = *puṇya,* aṇṇa = *anya,* sŏmma = *saumya,* dhamma = *dharma,* kaṇṇa = *karṇa.*

Note. *my* after a long vowel become *m.* kāmāe = *kāmyayā.*

§ 49. **Sibilant and semivowel.** The semivowel is assimilated.

sāhaṇīa = *ślāghanīya,* pāsa = *pārśva,* M. āsa S'. assa = *aśva,* avassaṃ = *avaśyam,* M. mīsa S'. missa = *miśra,* maṇussa = *manuṣya,* S'. parissaadi = *pariṣvajate,* rahassa = *rahasya,* vāssa = *vayasya,* tassa = *tasya,* sahassa =

sahasra, sahattha = *svahasta*, S. Sarassadī = Sarasvatī.
sāadaṃ = *svāgatam*.

Note 1. Sometimes this *ss* is reduced to *s* with (*a*) leng-
thening of the previous vowel (M. *mīsa, āsa* above) or
(*b*) nasalisation of the previous vowel, which is more
frequent from *śra* and general with *rśa*. **Aṃsu** = *aśru*,
phaṃsa = *sparśa*, **daṃsaṇa** = *darśana* (§ 64).

Note 2. A further dialectic change is *s* becomes *h*. So
Māgadhī kāmāha, Apabhraṃśa kāmahŏ. Later on
this had an important effect on inflections.

§ 50. **Two semivowels.** The stronger prevails in the order
l, v, r, y.
gallakka = *galvarka*, **mulla** = *mūlya*, **dullaha** = *durlabha*,
kavva = *kāvya*, **parivvājaa** = *parivrājaka*, **savva** =
sarva.

Exception. In **ry** *y* becomes *j*, hence it becomes jj, **ajja**
= *ārya*, **kajja** = *kārya*. Sometimes *r* becomes *l*, hence
ll, **pallattha** = *paryasta*.

Note. *yya* becomes *jja*, except in Māgadhī.

§ 51. **Visarga** *before* k, kh, p, ph *is treated like a sibilant*,
dukkha = *duḥkha*, **antakkaraṇa** = *antaḥkaraṇa* ; *so is
visarga before a sibilant*. S. **cadussamudda** = *catuḥ-
samudra*, **dussaha** = *duḥsaha* (also M. S. dūsaha).

§ 52. *When* h *precedes a nasal or* l, *the group is inverted*.
avaraṇha = *aparāhṇa*, **majjhaṇha** = madhyāhna, M.
genhaï, S. genhadi = *gṛhṇāti*, **ciṇha** = *cihna* (M. also
cindha), **bamhaṇa** = *brāhmaṇa*, palhattha = **prahlasta*
(from √*hlas* = *hras*).

§ 53. *In* **hy** *the semivowel becomes* j *and then the group becomes*
jjh. **Sajjha** = *sahya*, **aṇugejjhā** = *anugrāhyā*.

§ 54. *Hv* becomes either *bbh* (through *vh*) or *h*. **vibbhala** =
vihvala, **jīhā** = *jihvā* (AMg. jibbhā). (For *hr, rh* see § 57.)

§ 55. **Cerebralisation.** Dental groups sometimes become cerebral. maṭṭiā = *mṛttikā*, vuḍḍha = *vṛddha*, gaṇṭhi = *granthi*.

§ 56. The same principles apply to groups of three consonants, e.g., *matsya* becomes maccha, *arghya* aggha, *astra* attha, and so on.

§ 57. **Svarabhakti.** *When one of two consonants is a nasal or a semivowel, the two may be separated by an inserted svara-bhakti vowel.* The two consonants are then treated according to the rules for simple consonants. The vowel is generally *i*, or *u* with a labial, but sometimes *a*.

  M. raaṇa, Ś. radaṇa, Mg. ladaṇa = *ratna*, M. Ś. salāhā = *ślāghā*, āmarisa = *āmarṣa*, varisa = *varṣa*, harisa = *harṣa*, kilanta = klānta, kiliṇṇa = *klinna*, milāṇa = *mlāna*, tuvara = *tvara(sva)*, duvāra duāra = *dvāra*, suvo = *śvaḥ*, ariha = *arha*, paüma = *padma* (Pāli paduma) Ś. sumaradi = *smarati*.

§ 58. *If one of the consonants is y, this is then omitted.* ācāria = *ācārya*. (The actual difference of pronunciation here is slight) verulia = *vaiḍūrya*, coria = *caurya*, hio = *hyas*.

  Sometimes ī appears. accharia *or* Ś. accharīa = *āścarya* (M. also acchera § 76). Ś. paḍhīadi = Pāli paṭhīyate = *paṭhyate*.

CHAPTER VI.

VOWELS.

§ 59. The sonants *ṛ* and *ḷ* (ऋ and ऌ) counted as vowels in Sanskrit Grammar disappear in Prākrit, as in Pāli. In the old Indian language ऋ was not pronounced *ri* (रि) as it is nowadays. It was not a consonant plus a vowel, but a "sonant" fricative used as a vowel. Its

pronunciation may have been similar to the sonant r in some Slavonic languages, e.g. Srbi, the name of the Serbs in their own language. Languages not possessing this sound naturally represent it either with the neutral vowel ə or introduce a vowel sound before or after the consonant r. (Sometimes both before and after). Hence it is more intelligible why (a) the guṇa of r is ar (not re), (b) Vṛtrahan appears in Avestan as Vĕrĕthraghna, $r̥ju$ as ĕrĕzu, (c) Pāli has iritvija for $r̥tvij$, irubbeda for $r̥gveda$, and (d) Prākrits not possessing e (or a sign for it) replace r by a, i, or u as well as by ri.

Still less does lri express the old pronunciation of ॡ. This was more like the final sound ('sonant' or syllabic l) in English "battle" where there is no vowel between the t and the l. Its guṇa is al. It is represented in Prākrits by ili, li, or a. Kilitta = $kl̥pta$.

§ 60. Substitutes for $r̥$.

ri. (for initial $r̥$) [Māgadhī li.]

riddhi = $r̥ddhi$, riccha = $r̥kṣa$, risi = $r̥ṣi$.

a. M. kaa S. kada = $kr̥ta$, vasaha = $vr̥ṣabha$.

i. (commonest) kiviṇa = $kr̥paṇa$, giddha = $gr̥dhra$, diṭṭhi = $dr̥ṣṭi$, siāla = $sr̥gāla$, hiaa = $hr̥daya$.

u. (after labials or when another u follows).

M. nihua S. ṇihuda = $nibhr̥ta$, M. pucchai S. pucchadi = $pr̥cchati$, muṇāla = $mr̥ṇāla$, vuttanta = $vr̥ttānta$.

Note 1. The vowel often varies even in the same dialect. S. daḍha or diḍha = $dr̥ḍha$. M. ṇiatta or ṇivutta = $nivr̥tta$.

Note 2. Nouns in $r̥$ generally have u for $r̥$ before the suffix -ka, and when they begin compounds. S. jāmādua = $jāmātr̥ka$, bhādusaa = $bhrātr̥-śata$. But i also occurs: S. bhaṭṭidāraa = bhartr̥dāraka.

Note 3. a, i, u, also occur at the beginning of a word. M. acchaï = $r̥cchati$, S. isi = $r̥ṣi$, ujju = $r̥ju$.

Note 4. Long $r̥̄$ becomes $ī$ or $ū$.

§ 61. *The Diphthongs* ai, au *are replaced by* e, o. Before double consonants ĕ and ŏ are short (§§ 15, 68).

S′. edihāsia = *aitihāsika*, Erāvaṇa = Airāvaṇa, tĕlla = *taila*, vĕjja = *vaidya*.

M. komuī, S′. komudī = *kaumudī*, jŏvvaṇa = *yauvana*, sŏmma = *saumya*.

Note. Sometimes in M. and other dialects *ai* become *a—i*, and *au* becomes *aü*, eg. vaïra = *vairin*, maüli = *mauli*. This is not correct for S′auraseni or Māgadhī.

§ 62. **Change of Quantity.** *A long vowel can be followed by only one consonant, and therefore every vowel before a double consonant is short.* This law obviously covers many cases where a long vowel in Sanskrit appears as a short vowel in Prakrit. There was also a tendency to shorten the consonant and lengthen the vowel in such cases. This is commoner in Māhārāṣṭrī (and especially in Ardha Māgadhī and Jain-Māhārāṣṭrī) than it is in S′auraseni or Māgadhī. This principle has played a great part in the modern Indian languages (cf. Pr. aggi Panjabi agg, but Hindi āg).

§ 63. **Lengthening of short vowel.**

This occurs most frequently before *r* + consonant (especially a sibilant), and before sibilant + *ya*, *ra*, *va*, or sibilant. S′. kādum = *kartum*, kādavva = *kartavya*. AMg. phāsa = *sparśa*, AMg. maṇūsa = *manuṣya* (S′auraseni maṇussa) M. āsa = *aśva* (S′. assa). M. S′. ūsava = *utsava*, dūsaha = *duḥsaha*.

§ 64. *Instead of being lengthened in such cases the vowel is often nasalised.* daṃsaṇa = *darśana*, phaṃsa = *sparśa* (49) M. aṃsu = *aśru* (S′. assu), AMg. aṃsi = *asmi* (S′. mhi).

§ 65. Vice versa a vowel is sometimes lengthened instead of being nasalised before *r*, *s*, or *h*.

dāḍhā = *damṣṭrā*, M. pīsaï S′. pīsedi = **piṃsati = pinaṣṭi*, M. sīha = *siṃha* (also siṃgha S′. siṃha).

§ 66. There are a number of other cases where the vowel is lengthened : sometimes in the middle of a compound, before certain inflections, or by analogy with other words, e g. M. śāriccha = *sadṛkṣa* by analogy with tāriccha, jāriccha.

§ 67. **Shortening of vowels.** As stated above every vowel followed by a double consonant must be short, so must every vowel with anusvāra and a consonant.

A vowel is sometimes shortened when the previous vowel is accented : alia = *álīka* : or when the following vowel is accented : M. maṃjara = *mārjārá*, but also maṃjāra (S' majjāra).

Note. Māhārāṣṭrī follows rather the Vedic, and Sauraseṇī the classical Sanskrit accent. The difference often accounts for divergences between Marathi and Hindi.

§ 68. A long vowel before a single consonant is often shortened, the consonant being doubled, if the word was originally accented on the last syllable.

ĕvvaṃ = *evám*, jŏvvaṇa = *yauvaná*, tĕlla = *tailá*, pĕmma = *premán*.

Note 1. Final vowels are shortened before enclitics with double consonants, e.g. M. ṭhia mhi = *sthitâsmi*.

Note 2. Sauraseṇī *jeva jĕvva = eva* becomes *jjeva jjĕvva* after a short vowel : e.g. ajjassa jjĕvva = *āryasyaiva* : or after a shortened ĕ ŏ : bhūmiĕ jjĕvva = *bhūmyāmeva*, idŏ jjĕvva = *ita eva*.

Note 3. Srī becomes Siri.

Note 4. In M. the final *ā* of adverbs is very often shortened : jaha = *yathā*.

§ 69. **Vowel for vowel.** Examples.

a becomes i in syllables preceding the accent. (Commoner in M. than S'. or Mg.) pikka = *pakvá* (S'. also pakka).

M. majjhima but S'. majjhama = *madhyama*,

M. kaïma but S'. kadama = *katama*.

[*Note.* Hindi has pákkā, Marathi piká.]

a becomes u (i) with labials : puloedi = *pralokayati* (commoner in M. AMg. than in S'.).

(ii) stems in a especially -jña : savvaṇṇu = *sarvajña.*

ā becomes i (sometimes) after the accent ; M. jampimo = *jálpāmaḥ* : before the accent : AMg. vihatthimitta = *vitastimātra.* In this case i generally becomes ĕ. mĕtta- = *mātra-.*

§ 70. *i becomes u* if an *u* follows : M. ucchu = *ikṣu*, AMg. usu = *iṣu.*

i becomes ĕ before a double consonant : ĕttha = *itthā*, gĕjjha = *gṛhya* (from* gijjha, from* *gṛhya* for *grāhya*).

ī becomes e in *īdṛśa* etc., *or* it remains : S'. erisa, generally īdisa, so kerisa, kīdisa.

[*Note.* erisa is really from Vedic *ayá + dṛś.*]

§ 71. *u becomes a* in the first syllable when the second contains *u.* garua = *guruka*, maüla = *mukula.*

u becomes i. purisa = *puruṣa* (Mg. puliśa).

u becomes ŏ before a double consonant. S'. pŏkkara = *puṣkara*, pŏtthaa = *pustaka* (cf. Hindi pōthī), mŏggara = *mudgara*, M. gŏccha = *guccha.*

ū becomes ŏ or o before double consonant, or where a compound consonant has been simplified. M. mŏlla = mūlya, thora from *thŏrra = *sthūra*, so tambola = *tāmbūla* [tāmbūla—*tambulla—*tambŏlla—tambola].

§ 72. *e becomes i* (i) in unaccented syllables : M. iṇá = *ená*, viaṇā = *vedanā*, diará = *devará.*

(ii) before double consonants : S'. Mittea = Maitreya.

(iii) (dialect) after a long vowel : S'. Mg. ediṇā = *etena* (also edeṇa).

§ 73. *o becomes u* (i) before double consonants : M. aṇṇuṇṇa for aṇṇŏṇṇa (§ 61) = *anyonya.*

(ii) In Apabhraṃśa where *o* comes from *aḥ*, as in the Nom. Sing. of nouns in *a* : e.g. loü = *lokaḥ*, sīhu

= *siṃhaḥ*. [This survives in Sindhī, e.g. caṇḍu
or caṇḍru = " moon."]

§ 74. **Omission of Vowels.** Examples.

AMg posaha = *upavasathá*, S. vaṭṭhida = *avasthita*, M
raṇṇa = *araṇya*(" Rann " of Kach).

api after anusvāra becomes **pi**, after vowels **vi**.

iti after anusvāra becomes **ti**, after vowels **tti**.

S. Mg. idānīṃ in its weaker sense " then " becomes
dāṇiṃ.

M. piussiā = *pitṛsvasṛkā* from *piusasiā.

M. S. pŏpphali = *pūgaphalī* – **khu** = *khalu*.
majjhaṇṇa = *madhyáṃdina*, S. Mg. **dhīdā** = *duhitā* (*du-
hitā*).

Note. Only unaccented vowels are omitted. Such omis-
sion therefore sometimes throws light on the accentua-
tion of a word.

§ 75. **Samprasāraṇa.** The reduction of *ya* to *i* and of *va* to *u*
is more frequent than in Sanskrit. *Aya* and *ava*
become *e* and *o*. S. tiriccha = *tiryaksa* from *tiryak*,
turida = *tvarita*, kadhedu = *kathayatu*, odāra = *avatāra*,
ṇomāliā = *navamālikā*, M. loṇa = *lavaṇa* S. bhodi =
bhavati.

§ 76. **Epenthesis.** *-aria* from *-ārya* sometimes becomes *-era*,
peranta = *paryanta*, M. acchera = *āścarya* (but also
accharia as in S.), M. kera = *kārya*. S. tumhakera,
amhakera.

[*Note.* From a derivative keraka was derived the Old
Hindi and Old Gujarati kerō kerī used to form a geni-
tive. Beames disputed the derivation of keraka from
kārya, vide B. ii. 286. Generally H. kā, kī, etc., Rājas-
thānī ·ro ·rī, etc., and Bengali ·er are derived from
keraka.]

CHAPTER VII.

SANDHI.

A. Consonants.

§ 77. As Prakrit does not allow final consonants (§ 29) most
of the complications of Sanskrit external sandhi dis-
appear.

Sometimes however the final consonant, usually dropped,
is as it were *revived* before a *vowel* :

AMg. jad atthi = *yad asti*. Mg. yad iścaśe = *yad icchase*,
or before an *enclitic* : AMg. chacceva = *ṣaḍ eva* chap
pi = *ṣaḍ api*. *R* in *dur* and *nir* regularly remains.

S. durāgada = *durāgata*, ṇirantara.

m sometimes survives as in M. ĕkkam-ĕkkaṃ = *ekaikam*.

§ 78. This form is then declined, e.g. ĕkkam-ĕkke. Thus *m*
comes to be used as a *sandhi consonant*, e.g. aṅga-m-
aṅgammi = *aṅge'ṅge*, AMg. goṇa-m-āī = *gavādayo*, esa-
m-aggī = *eṣo'gnih*.

More rarely *y̆* and *r* are used as sandhi consonants.

AMg. dhi-r atthu = *dhig astu*.

§ 79. In *compounds* the final consonant of the first member is
usually assimilated to the initial consonant of the
second member : but sometimes the two are treated as
separate words.

M. sarisaṃkula = *saritsaṃkula*, ḍulaha = *durlabha* (usually
dullaha), dusaha = *duḥsaha* (usually dussaha or dūsaha).

B. Vowels.

§ 80. Prakrit is tolerant of *hiatus* : but in *compounds* the final
vowel of the first member is usually combined with the
initial vowel of the second, as in Sanskrit.

S. kilesāṇala = *kleśānala*, jammantare = *janmāntare* (ă
before two consonants) rāesi = rāa + isi = *rājôrṣi*.

Sometimes however they are not combined. S'. pūāariha = *pūjārha*, vasantussava-ŭvāaṇa = *vasantótsavôpāyana*.

§ 81. If the second member of a compound begins with *i* or *u* before a double consonant, or with *ī*, *ū* the final *a* or *ā* of the first member is dropped.

M. gaïnda = *gajendra* S'. ṇarinda = *narendra* manda-mārud'-uvvĕllida = *manda-mārulodvellita*, mah'ūsava = *mahotsava*, vasantūsava.

Exception. Sometimes when the second member begins with long *ī*, *ū* followed by a single consonant, the vowels are combined : S'. mantharoru ; so regularly with a prefix : S'. pĕkkhadi, M. pĕcchaï, Mg. peskadi = *prekṣate.* Hiatus between ī or ū and a dissimilar vowel remains.

§ 82. *Hiatus caused by dropping intervocal consonants remains.*

Exceptions. (i) Similar vowels are sometimes contracted : pāïkka for pāäikka = *pādātika* ' foot-soldier.'

   (ii) *ă, ā* followed by *ĭ, ī* or *ŭ, ū*, thera for thaïra = *sthavira.*

   M. pŏmma S'. paüma = *padma*, mora = *mayūra* (also maūra), M. moha = *mayūkha* (also maūha).

   (iii) In compounds. M. andhāria = *andhakārita.* D. cammāraa = *carmakāraka.* AMg. lohāra = *lohakāra.* deula = *devakula*, Mg. lāüla = *rājakula.*

§ 83. *Between words in a sentence hiatus remains.*

Exceptions. (i) *Na* ("not") is often combined with an initial vowel. ṇatthi = *nāsti*, ṇāham = *na + aham.*

   S'. ṇadidūra = *nátidūra*, nĕcchadi = *na + icchati.*

   (ii) In S'aur. Mg. *nu + etad* make one word ṇedam.

   (iii) Initial *a* after *e, o* is sometimes dropped, as in Sanskrit.

CHAPTER VIII.

DECLENSION.

§ 84. Prakrit declensions differ from those of Sanskrit mainly through (*a*) the working of the phonetic rules given above and some others affecting particular inflections, (*b*) the simplification effected by transferring words from one declension to another, i.e. by *analogy*. There are a few cases where the Prakrits preserve old endings or methods not found in Sanskrit. There is little that is new. On the whole Prakrit Grammar represents the gradual wearing away of the old system rather than the building up of a new one.

§ 85. The **Dual** has been lost. The **Dative** is almost entirely merged in the Genitive—(Dat. sing of a-stems occurs in M.) The general phonetic rules rule out the consonantal declension, though some traces of it remain.

The great majority of nouns are declined as :—

1. Masculine or Neuter stems in *a*.
2. Masculine or Neuter stems in *i* or *u*.
3. Feminine stems in *ā*, *i*. *ī*, *u*, *ū*.

§ 86. **Declension of A stems.** Normal.
Masc : **putta** = *putra* " son."

		Sauraseni.	*Māhārāṣṭri.*
Singular :	Nom.	putto	putto
	Acc.	puttaṃ	puttaṃ
	Instr.	putteṇa	putteṇa(ṃ)
	Dat.	——	puttāa
	Abl.	**puttādo**	**puttāo**
	Gen.	puttassa	puttassa
	Loc.	putte	**puttammi** or putte.

Plural :	Nom.	puttā	puttā
	Acc.	putte	puttā or putte
	Instr.	puttehiṃ .	⎫ puttehi(ṃ)
	Abl.	(puttehiṃ-to)	⎬ (various)
	Gen.	puttāṇaṃ	⎭ puttāṇa(ṃ)
	Loc.	puttesu(ṃ)	puttesu(ṃ).

Note. (i) puttādo puttāo, abl. sing. = *putratas*. Before
this ablatival ending *-tas* a short vowel is lengthened,
though when used adverbially it can keep the short
vowel, e.g. aggado = *agratah*, jammado = *janmatah*.

(ii) putte acc. plur. by analogy with pronouns tumhe,
ime, etc.

(iii) puttehiṃ instr. plur. = *putrebhih* (as in the Ṛgveda)
(§ 29).

(iv) abl. plur. is rarely found except in AMg. The form
quoted = Instr. plur. + *tas*.

(v) puttammi = *putrasmin*. pronom. declension.

§ 87. Neut : **phala**, ''fruit.''
This is declined like putta except :
Nom. Acc. Sing. phalaṃ. N. Acc. Plural **phalāiṃ**.

§ 88. **Declension of I stems, Normal.**
Masc. **aggi** = *agni*, '' fire.''

Singular :	Nom.	aggī.
	Acc.	aggiṃ.
	Instr	agginā.
	Abl.	Not common. Various forms.
	Gen.	aggiṇo or in M. aggissa.
	Loc.	aggimmi.
Plural :	Nom.	aggīo or aggiṇo (M. aggiṇo or **aggī**).
	Acc.	aggiṇo.
	Instr.	aggīhiṃ (M. aggīhi).
	Gen.	aggīṇaṃ (M. *or* aggīṇa).
	Loc.	aggīsu(ṃ).

Note. (i) Gen. Sing. agginọ like the Neuter in Sanskrit
is borrowed from the declension of *in*-stems; aggissa by
analogy with puttassa.

(ii) Loc. Sing. agginmi compare puttammi.

(iii) Nom. Acc. Plural agginọ from *in*-stems aggīo com-
pare the Feminines in *ī* plural -*īo* = *ī as*.

(iv) M. aggī by analogy with puttā from putta.

(v) aggīhiṃ Instr. Plur. The vowel is always lengthened
before the endings -*hi hiṃ*, cf. puttehiṃ. The final
anusvāra is optionally omitted in all these forms by
M. and some other dialects.

§ 89. Neut. dahi = *dadhi*, "curd."

This is declined like aggi except :

Nom. Acc. Sing. dahiṃ or dahi. Plur. dahīiṃ.

§ 90. *Closely parallel are the U stems.*

Thus vāu = *vāyu* (wind) has Sing. Nom. vāū, Acc. vauṃ,
Instr. vāuṇā, Gen. vāuṇo (or in M. vāussa), Loc. vāummi.

Plur. Nom. vāuṇo (or in M. vāū), Acc. vāuṇo, Instr.
vāūhi(ṃ), Gen. vāūṇa(ṃ), Loc. vāūsu(ṃ).

Neuter. mahu = *madhu*, 'honey,' has Nom. Acc. Sing.
mahu(ṃ). Plur. mahūiṃ.

§ 91. **Feminine Declension.** The instrumental, genitive and
locative singular have fallen together. Nouns in ā,
ī, ū are exactly parallel.

Singular :				
	Nom.	mālā	devī	vahū, ' bride.'
	Acc.	mālaṃ	deviṃ	vahuṃ.
	Abl.	mālādo	devīdo	vahūdo.
		(M. mālāo)	(M. devīo)	(M. vahūo).
I. G. Loc.		mālāe	devīe	vahūe.
	Voc.	māle	devi	vahu.
Plural :	Nom. Acc.	mālāo mālā	devīo	vahūo.
	Instr.	mālāhi(ṃ)	devīhi(ṃ)	vahūhi(ṃ).
	Abl.	(mālāhiṃto	devīhiṃto	vahūhiṃto).
	Gen.	mālāṇa(ṃ)	devīṇa(ṃ)	vahūṇa(ṃ).
	Loc.	mālāsu(ṃ)	devīsu(ṃ)	vahūsu(ṃ).

3

Note 1.   Abl. Sing. ādo-āo from the masculine declension.   S'auraseni also uses āe.

2.   I. G. Loc. Sing. -āe from Skt -āyai used for Gen. Abl. in Yajur Veda and Brāhmaṇas

3.   Nom. Plural -āo by analogy with devīo, etc. $(-\bar{\imath}o = \bar{\imath} + aḥ)$.

§ 92. Variants in the Normal Declensions.

A stems. (i) Nom. Sing. in Mg. and AMg. ends in *e*. Mg. pulis̀e.   AMg. purise = *puruṣaḥ*; in Apabhraṃs̀a Nom. Acc. Sing. in *u*.

(ii) AMg. has a Dat. Sing. in āe (from fem. decl.) : devattāe = *devatvāya*.

(iii) Abl. Sing. -āo in M. AMg. becomes āü metri causa : raṇṇāu = *araṇyāt*.

M. AMg. have also a form in ā from -āt : vasā = *vas̀āt*, gharā = *gṛhāt*.

Common in M. is Abl. Sing. in *hi* : mūlāhi, dūrāhi. Rarer is -hiṃto : hiaāhiṃ-to = *hṛdayāt*.

(iv) Gen. Sing. Mg. has -s̀s̀a or = *ha*.   Cāludattas̀s̀a or Cāludattāha.

(v) Loc. Sing.   In M. forms in -*e* -*ammi* often stand together : gaammi paose = *gate pradoṣe*.

In AMg. the commonest form is in *ṃsi* (= *smin* § 47).   logaṃsi = *loke*.

Some dialects have Loc. in -*hiṃ*.   Mg. pavahaṇāhiṃ = *pravahaṇe*.

(vi) Neut. Plur. M. āiṃ -āĩ -ai.   Forms in āṇi also occur in AMg. and S'auraseni.

Dialectic also ā (as in Veda) S'. midhuṇā, jāṇavattā = *yānapātrāṇi*.

(vii) Acc Plur. Masc   Dialectic ā = ān M. guṇā = *guṇān*, AMg. āsā = *as̀vān* (common in Apabhraṃs̀a.)

§ 93. *1 and U stems.*

    (i) Abl. Sing. Examples. M. uahīu = *udadheḥ*, AMg. kucchīo = *kukṣeḥ*, JM. kammaggiṇo = *karmāgneḥ*.

    (ii) Loc. Sing. In AMg. the commonest form is in *ṃsi*: kucchiṃsi = *kukṣau*; in Apabhraṃśa *hĭ*: āihĭ = *ādau*.

    (iii) Nom. Plural. AMg. risāo = *ṛṣayaḥ*, sāhavo = *sādhavaḥ*, (Neuter) M. acchīiṃ = *akṣīṇi*, also acchīṇi, AMg. maṃsūiṃ·or maṃsūṇi = *śmaśrūṇi*.

    (iv) Masculines in *ī* and *ū* shorten these and are declined like nouns in *i* and *u*.

§ 94. *Feminine stems.* Ā stems.

    (i) 1. G.L. Sing. -*āe* is shortened *metri causa* to *āĭ*.

    (ii) A form in -*āa* is forbidden by some grammarians: but occurs as in M. jŏṇhāa = *jyotsnayā*.

    (iii) Abl. Sing. Commonest form is in M -*āo* S. Mg. -*ādo*. S. Mg. also have -*āe*. imāe maa-taṇhiāe = *asyā mṛgatṛṣṇikāyāḥ*.

    (iv) N. Acc. Plur. sometimes in *ā* : M. rehā = *rekhāḥ*. S. pūijjantā devadā = *pūjyamānā devatāḥ*.

§ 95. Ī, Ū stems.

    (i) For -*īe* M. often has *īa*.

    (ii) S. ditthiā = *diṣṭyā* preserves the older form of the Instr.

    (iii) Nom. Acc. Plur. *īo ūo* become *īu ūu*, metri causa.

§ 96. Stems derived from Skt. Ṛ stems. The distinction between relations and agents is maintained. In the Nom. Acc. Sing. and Nom. Plural Prakrit follows the Sanskrit. Otherwise the stems become stems in *u* (or in *i*) or a new stem is made from the Accusative: piu-, pii-, or piara- = *pitṛ*-; bhattu , bhatti-, or bhattāra- = *bhartṛ*.

§ 97. Agent. bhattu = *bhartṛ* Relation.   piu = *pitṛ*.

Singular : Nom. bhattā   S' pidā, M. piā.

                  Acc. *bhattāraṃ*   *pidaraṃ, M. piaraṃ.*

                  Ins. *bhattuṇā*   piduṇā, M. piuṇā.

                  Gen. bhattuṇo   piduṇo, M. piuṇo.

                  Loc. *S'. bhattāre*

Plural :   Nom. *bhattāro*   S'. *pidaro, M. piaro.*

                  Acc.   pidaro or pidare piaro or piuṇo.

                  Ins. *bhattārehiṃ*   piūhiṃ.

                  Gen. bhattārāṇa(ṃ)   piūṇaṃ.

                  Loc. bhattāresu   piūsu(ṃ).

Note. 1. *bhartṛ* = "lord" becomes an i-stem.   Nom.
                  bhaṭṭā. Acc. bhaṭṭāraṃ. Inst. bhaṭṭiṇā.

        2. *mātṛ* Nom. M. māā. S'. Mg. mādā.

                  Acc.   M. māaraṃ. S'. mādaraṃ.

                  Inst. māāe. S'. mādāe.

Can be declined as māā— māī— mā**ū**— or māarā—

§ 98. *AN stems.* These are mostly reduced to A stems by omit-
        ting N (= middling base before *pada* endings and in
        compounds), or a new A stem is formed from the strong
        base.

        So pĕmma = *preman* Nom. Acc. pĕmmaṃ ; I. pĕmmeṇa ;
        G. pĕmmassa ; Loc. pĕmme (M pĕmmammi) ; Plur.
        Nom. Acc. pĕmmāiṃ ; Gen. pĕmmāṇaṃ.

        Muddhā or muddhāṇo = *mūrdhā*. AMg. Instr. muddheṇa
        or muddhāṇeṇaṃ ; (the Nom. Sing. in ā is often the
        only relic of the old declension). The old -*an* declen-
        sion however is partially preserved, especially in the
        common words rājan and ātman.

§ 99. Declension of rāa = *rājan*.

        Singular : Nom.   rāā = *rājā*.

                  Acc.   rāāṇaṃ = *rājānam*.

                  Ins.   raṇṇā = *rājñā* (§ 36) or rāiṇā (with
                         Svarabhakti vowel i).

Gen. raṇṇo = *rājñaḥ* or rāiṇo.

Loc. (rāimmi rāammi rāe).

Voc. rāaṃ = *rājan.*

Plural : Nom. (Acc). rāāṇo = *rājānaḥ.*

    Ins. rāīhiṃ (as if from an I stem: from rāiṇā).

    Gen. rāīṇam.

Note. In Compounds *rāa* does not always follow the A declension. Sʹ. mahārāo = *mahārājaḥ*, juarāo = *yuva-rājaḥ*, Vaccharāo = *Vatsarājaḥ*, but AMg. devarāyā = *devarājaḥ.*

Sʹ. mahārāaṃ (Acc.), mahārāeṇa (Ins.), mahārāassa (Gen.), but AMg. devarannā, devaranno.

§ 100. *Ātman* becomes atta- *or* appa- (§ 36*b*).

	M.	Sʹ. Mg.
Nom.	appā	attā.
Acc.	appāṇaṃ	attāṇaam = **ātmānakaṃ*
Ins.		appaṇā
Gen.	appaṇo *or* attaṇo	attaṇo (Mg. attānaaśśa).

AMg. also declines Nom. appo in the A declension.

New A stems are also formed; appāṇo, attāṇo, and in Compounds attaṇa-, appaṇa-.

§ 101. *-IN stems.* These partly retain the Sanskrit method, and partly become I stems. As the I stems in Prakrit have borrowed from the -IN declension the difference is apparent only in a few forms.

Nom. Sing. hatthī = *hastī*, but Acc. hatthiṃ = *hastinaṃ* (occasionally Sʹ. has Acc. in -*iṇaṃ*). Jain Prakrits often have Gen. in -*issa*, otherwise it is regularly -*iṇo.*

§ 102. *-AT stems.* Stems in -*at*, -*mat*, -*vat* form *A*-stems anta, manta, vanta.

Examples. S̓. karĕnto = *kurvan*, puloanto = pralokayan,
karĕntena-*kurvatā*, mahantassa = *mahatah*, gacchante-
hiṃ = *gacchadbhih*.

§ 103. *Exceptions.* Ardha-Māgadhī often retains the old de-
clension, *e.g.* kuvvaṃ = *kurvan*, mahao = mahatah.
Other dialects do so in **bhavat** and **bhagavat**.

Nom.	bhavaṃ	bhaavaṃ
Acc.	bhavantaṃ	bhaavantaṃ
Ins. M. bhavaā.	S̓. bhavadā	M. bhaavaā. S̓. bhaavadā
Gen. ,, bhavao.	S̓. bhavado	,, bhaavao. S̓. bhaavado.

§ 104. *Stems in -S.* Nouns in *-as -is -us* form stems in *-a -i -u*.
Examples. S̓. Purūravassa, dīhāuṃ = *dīrghāyusam*, AMg.
sajoī = *sajyotisam*.

Exceptions. There are some traces of the old declension.
S̓. Purūravā (Nom.), Purūravasaṃ (Acc.), Purūravasi
(Loc.) Old Instrumentals are common in AMg. JM.
maṇasā, sahasā, tavasā = *tapasā*, teÿasā = *tejasā*, cak-
khusā = *caksusā*.

§ 105. Other exceptions or irregular forms consisting generally
of the old forms subjected to phonetic changes, occur
sporadically, and cannot be reduced to rules.

§ 106. **Pronouns.** A great variety of forms is found for the
pronouns of the first and second persons.
The following table gives only the commonest :—

	1st Person.	2nd Person.
Singular : Nom.	ahaṃ 'haṃ	tumaṃ (M. taṃ)
Acc.	maṃ (M. ma-maṃ)	tumaṃ te
Ins.	mae	tae tue
Abl.	(mamāo)	(tumāhiṃto) (a plu-ral form)
Gen.	mama me maha	tuha te (AMg. tava)
Loc.	mai	taṃ (M. tumammi)

Plural :	Nom.	amhe	tumhe
	Acc.	amhe, ṇo	tumhe, vo
	Ins.	amhehiṃ	tumhehiṃ
	Abl.	(amhehiṃto)	( )
	Gen	amhāṇaṃ, ṇo	tumhāṇaṃ
	Loc.	amhesu.	(tumhesu).

§ 107. *Personal Pronouns. Variants.*

1st Person. Sing. Nom. A group is derived from a form *ahakam* or *ahakaḥ*: M. ahaaṃ JM. ahaẏaṃ Mg. hage, Apa. haṅ. Acc. M. Amg. JM. mamaṃ formed from Gen. mama. Ins. Apa. maï, also Acc. Loc. Mg. maï. Abl. is rare.

Gen. M. uses maha(ṃ) majjha(ṃ) (derived from *mah-yam*) and me.

Plur. Nom. amhe = Vedic *asme*. AMg. also vaẏaṃ.

Acc. S'. amhe, ṇo; M. amhe amha ṇe; Mg. aśme.

Gen. Mg. aśmāṇaṃ. M. AMg. JM. amhaṃ. Saur: very often ṇo.

2nd Person Sing. Nom. Commonest form is tumaṃ, taṃ is common in M. AMg. has tume. Dhakkī has tuhaṃ, Apa. tuhū. Acc. mostly like the Nom. Apa. taï. te in AMg. and in S'. Mg. where as enclitic it becomes de.

Ins. MSS. vary between tae tue. M. has also taï, tuï, tumãe, tumāi, tume. Abl. S'. tatto = *tvattaḥ* also tuvatto. M. tumāhi, tumāhiṃto, tumāo.

Gen. S'. tuha, te M. also tuhaṃ, tujjha(ṃ), tumhaṃ, tumma, tu.

Loc. S'. taï, tui M. taï tuvi tumammi tume.

Plur. Nom. tumhe by analogy with amhe. AMg. has tubbhe.

Gen. M. also tumha. AMg. tubbhaṃ, M. S'. also vo.

For the Abl. a great variety of forms is given by the Grammarians. Tumhatto, tubbhatto, tujjhatto, etc.

§ 108. *3rd Person.*　sa- and ta-

		Masc.	*Neut.*	*Fem.*
Singular :	Nom.	so	taṃ	sā
	Acc.	taṃ		taṃ
	Ins.	teṇa(ṃ)		
	Gen.	tassa		tāe *or* tīe
	Loc.	tassiṃ or tammi		

Plural : Nom. Acc. te tāiṃ (AMg. tāṇi) tāo *or* tā

	Ins.	tehi(ṃ)	tāhi(ṃ)
	Gen.	tesiṃ *or* tāṇa(ṃ)	tāsiṃ *or* tāṇa(ṃ)
	Loc.	tesu	tāsu.

§ 109. *Variants.*　From sa are found also : Nom. *Sing.* Mg. śe.
Acc. AMg. se.　Gen. M. AMg. S'. se.　Mg. śe (any
gender).　*Plur.* Nom. AMg. se Mg. śe, also se for
Acc. Gen.

From ta-, Abl. *Sing.* AMg. tāo.　S'. Mg. tado = *tatas.*
M. tā = Vedic *tāt.*

Gen. Mg. taśśa.　M. also tāsa.　Fem. M. also tissā.
AMg. tīse.

Loc. S'. tassiṃ.　Mg. taśśiṃ M. tammi.　AMg. taṃsi.

Plur : Nom. te becomes de in S'. Mg. after any other
pronoun : ede de.　Abl. AMg. tĕbbho tehiṃto.

§ 110. Similarly are declined :—

eso	esā	S'. edam	M. eaṃ	(= *etat*)
jo	jā		jaṃ	(= *yat*)
ko	kā		kiṃ	
imo	imā		imaṃ or iṇaṃ (= *idam*)	

The other stems used in Skt. with *idam* also occur :

S. aaṃ = *ayam,* AMg. aỷaṃ is used for all three genders.
Ś. iaṃ = *iyam.*　M. AMg. S'. idaṃ (*only* Nom.).

M. assa = *asya,* eṇa = *anena,* AMg. S'. aṇeṇa.

-iṇa becomes ṇa : ṇaṃ, ṇeṇa, ṇe.

Amū is declined like a Noun in u.

§ 111. *Pronominal adjectives* are similarly declined.

> *Examples.* S'. aṇṇassiṃ = *anyasmin*, kadarassiṃ = *kata-rasmin*, avarassiṃ = *aparasmin*, parassiṃ = *parasmin*, aṇṇe = *anyān*. S'. savvāṇaṃ AMg. savvesiṃ = *sarve-sām*.

§ 112. *Declension of Numerals.*

1. ĕkka (AMg. ega) follows the pronominal declension. Loc. Sing. S'. ĕkkassiṃ Mg. ĕkkaśśiṃ M. ĕkkammi AMg. egaṃsi or egammi. Plur. ĕkke AMg. ege.

2. do (= *dvau*) duve (from *dve* Neut. Dual.) also Neuter (by analogy with tiṇṇi (= *trīṇi*)) dŏṇṇi dŭnni. All are used without reference to gender. S'. dŏṇṇi kumārīo = *dve kumāryau*. Ins. dohi(ṃ), Gen. doṇha(ṃ), Loc. dosu.

3. tiṇṇi = *trīṇi*, AMg. tao = *trayaḥ* (used without distinction of genders). Ins. tīhiṃ, Gen. tiṇh(aṃ)-Loc. tīsu.

4. cattāri is the commonest form. Cattāro from the Nom. Masc. and caüro from the Acc. occur and are used for either case. Ins. caühi(ṃ), Gen. cauṇha(ṃ), Loc. caüsu.

5. pañca I. pañcahi(ṃ), G. pañcaṇha(ṃ), L. pañcasu.

6. cha I. chahiṃ, G. chaṇha(ṃ), L. chasu, and so on up to 18.

19 to 58 are neuters in -aṃ or feminines in -ā in the Nom: other cases mostly like feminine singular, e.g. 20 Nom: vīsaṃ vīsā Acc. vīsaṃ I.G.L. vīsāe (also Nom. vīsaī and vīsaiṃ).

59-99 are neuters in iṃ or feminines in ī.

100. S'. sada M. saa and 1000, sahassa are neuters and declined according to the A declension.

CHAPTER IX.

CONJUGATION.

§ 113. The Prakrit Verb has undergone greater changes than the Noun. The general phonetic laws have naturally disintegrated the consonantal conjugation, and by forbidding final consonants have tended to make the old forms ambiguous. There has been the same tendency, as in the case of declension, to reduce all verbs to one type. This process had not gone so far in the old Prakrits such as Pali, whereas by the Late Prakrit or Apabhraṃśa period only one conjugation remained, with a dwindling number of "irregularities," i.e. isolated survivals of the older system.

Moreover fewer forms were used. The **Dual** Number disappears: the **Ātmanepada** Voice has almost gone; apart from some scattered remnants all the wealth of **Perfects, Imperfects** and **Aorists** has been lost, and the past tense is expressed by a participle with, or without, an auxiliary verb. Thus of the old system there remain only: Present Indicative, Imperative, Optative, and Future: 'Active and Passive: Participles, Infinitive and Gerund.

In place of the old **Ten** classes of Verbs only two are normal:—

  (i) the A-class including the great majority of verbs and the Passive.

  (ii) the E-class (with *e* derived from *aya*) including all Causatives, most Denominatives and some simple verbs.

The inflections of the two classes are the same.

§ 114. **Present Indicative.** (*Normal Conjugation*)

A-Class.

Singular: 1. pucchāmi = *pṛcchāmi*
         2. pucchasi
         3. **S**. pucchadi   **M.** pucchaï

Plural: 1. pucchāmo
2. **S.** pucchadha   **M.** pucchaha
3. pucchanti.

E-Class.

	S.	M.
Singular: 1.	kadhemi	kahemi = *kathayāmi*
2.	kadhesi	kahesi
3.	kadhedi	kahei
Plural: 1.	kadhemo	kahemo
2.	kadhedha	kaheha
3.	kadhĕnti	kahĕnti.

Note 1. AMg. follows M. in pucchaï, pucchaha. Māga-dhī has the same endings as S̒aur. puścadi, puścadha, and of course puścaśi.

Note 2. Apabhraṃśa has travelled much further: Sing. 1. pucchaü, 2. pucchasi or pucchahi, 3. pucchaï. Plur. 1. pucchahũ, 2. pucchahu, 3. pucchahī. From this stage it is not a long step to the modern forms, e.g. Hindi. Sing. 1. pucch̃ũ, 2-3. pucche. Plur. pucchẽ. 2 pl. pucchho.

§ 115. *Ātmanepadam.*

In S̒aurasenī this is rare, occurring occasionally in verse, and in stock expressions. It is somewhat commoner in M. AMg. JM. The endings are shown in: Sing. 1. jāṇe, 2. jāṇase, 3. jāṇae (S̒. would have jāṇade if it occurred). Plur. 3. jāṇante.

Examples. M. S̒. jāṇe, M. maṇṇe = *manye*, S̒. lahe = *labhe*, icche, M. jāṇase, Mg. iścaśe = *icchase*, M. pĕc-chae = *prekṣate*, tīrae = *tīryate* (passive).

§ 116. Imperative.

• Singular 1. (pucchāmu)
2. puccha, kahehi, pucchasu, kahesu.
3. **S.** pucchadu   **M.** pucchaü.

Plural   1. pucchamha.   kahĕmha.
          2. S̓. pucchadha   M. pucchaha   (= Indic.)
          3. pucchantu.   kahĕntu.

Note 1.   By rule hi is added to a long vowel in the 2nd
       Sing.   AMg. generally, M. Mg. sometimes add it to a-
       stems lengthening the ă.   AMg. gacchāhi (S̓. gaccha).

Note 2.   The ending -su has been explained as a survival
       of the Skt. Ātmanepada ending -*sva*.   Pischel (§ 467)
       explained it as a product of analogy : Indic. pucchadi,
       pucchanti: Imperat. pucchadu, pucchantu.   ∴ Indic.
       pucchasi, Imperat. pucchasu.   So also the 1st person
       Singular,   Indic.   pucchāmi :   Imperat.   *pucchāmu*.
       This -*āmu* however is found only in grammars.   It is
       true that Śauraseni and Māgadhī often have the form
       in -*su* though otherwise they rarely use the Ātmane-
       padam.   S̓.   karesu = *kuru*, āṇesu = *ānaya*, kadhesu =
       kathaya.   As however Pali derives -*ssu* from *sva*, and
       uses this also with Parasmaipada stems (E. Müller,
       Pali Grammar, p. 107), this is probably its origin,
       though analogy may have aided its adoption in the
       active voice.

Note 3.   1st Plur. -mha = *sma* is from the Aorist accord-
       ing to Pischel (§ 470), who compares Vedic *jeṣma*
       dĕṣma (Whitney 894 c.).

§ 117. **Optative.**   This is common in AMg. JM., rarer in M. and
       exceptional in the other dialects
       There are two types—(i) the usual form in M. AMg.
       JM. derived from the Opt. of the 2nd conjugation.
       = *yām*, -*yāḥ*, -*yāt*, etc.

e.g., Singular   1. vattĕjjă, (vattĕjjāmi, analogy with Indic.)
                 2. vattĕjjăsi (°ăhi) (°ăsu).
                 3. vattĕjjă.

      Plural   1. vattĕjjāma.
                 2. vattĕjjāha
                 3. vattĕjjā = 3rd Sing.

(ii) the only form in S'auraseni, also found in the others
derived from the Opt. of the 1st conjugation,
-*eyam*, -*eḥ* -*et*.

Singular   1. **vaṭṭeam** (vaṭṭe analogy with 2, 3, persons).
              2. **vaṭṭe**.
              3. **vaṭṭe** also used for 3rd Plural.

Note. The short ĕ in -*ĕjja* seems to be for ĭ (§ 72). So
jāniyāt becomes AMg. jāṇijjā, jāṇĕjjā, but doubtless
its prevalence is partly due to the influence of the 1st
conjugation.

§ 118. **Future.**   (-*issa*- from -*iṣya*-)

Singular   1. **pucchissam,** AMg. **pucchissāmi.**
              2. **pucchissasi** (M. AMg. **pucchihisi**).
              3. **pucchissadi,** M **pucchissaï** (or **pucchihii**).

Plural   1. **pucchissāmo.**
              2. **pucchissadha,** M. **pucchissaha.**
              3. **pucchissanti** (AMg. **pucchihinti**).

Note. The forms in *ihi* arose from forms in *hi* after
diphthongs or long vowels. The 3rd Sing. pucchihii
contracts to pucchihī̆ as the metre requires. The
grammarians give also 1st Singular in *ihāmi, ihimi*:
(Apabhraṃśa has pĕkkhīhimi = *prekṣiṣye*), 1st Plural
-*ihimo*, 2nd Plural -*ihiha ihittha*.

§ 119. **Passive.** The Prakrit passive either (i) corresponds to
the Sanskrit form in -*ya* (*y* being omitted in S' Mg.
and becoming -*jj*- in the others), or adds -*ia*- (S'. Mg.
ia, others -*ijja*) to (ii) the root, or more commonly to
(iii) the present stem.

The endings are those of the (A-class) parasmaipada ;
but M. AMg. often have ātmanepada endings especially
in the Present Participle.

Examples. (i) M. jujjaï. S'. jujjadi = *yujyate*. M. gam-
maï, M. dijjaï, S'. dijjadi = *dīyate*.

    (ii) From √*gam* M. gamijjaï, S'. gamīadi.

    (iii) From gacch- S'. gacchīadi.

	S'auraseni.	Māharāṣtri.
Singular 1.	pucchiāmi	pucchijjāmi,
2.	pucchiasi	pucchijjasi,
3.	pucchiadi	pucchijjaï,
	and so on.	and so on.

§ 120. **Causatives.** This is formed as in Skt. by the addition of *aya* (becomes e) to the *strong* form of the root. hāseï = *hāsayati*. After *ā* Skt. inserts *p*; *-paya* becomes Pkt. **ve**.

ṇivvāvedi = *nirvāpayati*. Prakrit extends this usage to many other stems, lengthening the ă of the present stem, e.g. pucchāvedi.

§ 121. **Participles.** The normal forms are shown in the following scheme :—

Active.

Present. **pucchanto**, F. pucchantā, N. pucchantaṃ, causal, pucchāvento..etc.

Future. **pucchissanto**, -tā, -taṃ.

Perfect. *nil.*

Middle (active meaning, common in AMg.)

Present. pucchamāṇo -ṇā (ṇī), -ṇaṃ.

Future. pucchissamāṇo etc.

Passive.

Present. S'. pucchīanto, AMg. pucchijjamāṇo.

Future. ("Gerundive") pucchidavvo — M. pucchiavvo (pucchaṇīo). M. **pucchaṇijjo**. [kajjo = *kāryah*] (§ 137).

Past. S'. pucchido, M. pucchio (§§ 124-5).

§ 121. **Infinitive.** Sanskrit *-tum* becomes S'. Mg. *-duṃ*. M. *-uṃ*. The ending is added (*a*) to the root, (*b*) to the present stem (with i). S' pucchiduṃ M. pucchiuṃ.

Examples. gantuṃ, S'. gacchiduṃ, gamiduṃ, S'. kāmeduṃ = *kāmayitum*, dhāriduṃ = *dhārayitum*, S'. kāduṃ and kariduṃ M. kāuṃ = *kartum*.

(For Inf. in -ttae see § 136.)

§ 122. Gerund.

S'. pucchia. M. pucchiūṇa. AMg. pucchittā or puc-
chidūṇa. S'. Mg. have kadua = *kṛtvā*, gadua = *gatvā*.
S'. has sometimes in *verse* the ending ūṇa-dūṇa, e.g.
pekkhiūṇa, otherwise only -ia is correct.

Examples. S'. ṇaïa (for nītvā) = *nayiya* but avaṇīa =
apanīya, odaria = *avatīrya* (Mg. odalia), pĕkkhia,
bhavia, pavisia,

In Māgadhī the form in -*ūṇa* is the commonest.
Examples. haūṇa, gantūṇa, hasiūṇa, kāūṇa.

AMg. prefers the form in *ttā* (*tā* after a nasal):
bhavittā, gantā, hasittā, karittā, also *ttāṇam*: bhavit-
tāṇam.

§ 123. Irregular Verbs.

The normal or regular conjugation being as given above,
there are also numerous "*irregular*" forms. These
are of two kinds; (*a*) those that agree with Sanskrit in
their formation, only undergoing phonetic changes;
(*b*) those that are irregular by both Sanskrit and
Prakrit standards. These latter, which are not very
numerous, may be due to analogy, or to the survival
of forms used in the ancient spoken language, but not
recognised by classical Sanskrit.

§ 124.

A large number of "irregular" verbs in Prakrit differ
from the normal conjugation only in the Past Parti-
ciple Passive. It was natural that older forms
should be preserved in the case of this participle
Some words like *gataḥ*, *kṛtaḥ* were in such constant
use, that their phonetic equivalents, e.g. gado, gao,
kido, kao, were likely to hold their own against new
forms suggested by analogy such as * gacchido, karido.
Moreover in many cases this participle has acquired a
width of meaning as an adjective over and above its
literal meaning as a participle. Words, e.g. like *snig-
dha*, *mugdha*, *Buddha* are not necessarily thought of

as parts of verbs, though their derivation is clear.
The degree to which normal analogous forms pre-
vailed, or older forms survived (or were introduced
from Sanskrit) varies with different dialects and differ-
ent writers. It is not a matter of precise rule, nor
would an extensive list of occasional exceptions be of
much value. There are however a number of forms
of more frequent occurrence, with which the student
should be familiar from the outset (§ 125).

§ 125. Past Participles Passive.

Irregular Forms.

P. P. P.		Sanskrit.	Present Tense.
avaraddha	'offended'	*aparāddha*	M. avarajjhai.
ādhatta	'applied'	(*ā dh a t t a*)	M. ādhāi (or ādha-
		āhitā	vai if Causal).
aṇatta	'ordered'	*ājñapta*	S. āṇavedi (§ 36).
āraddha	'begun'	*ārabdha*	S. ārambhadi.
ārūḍha	'mounted'		M. āruhai.
āsaṇṇa	'sat down'	*āsanna*	S. āsīadi.
utta	'spoken'	*ukta*	(AMg. vutta).
uttiṇṇa	'crossed'	*uttīrṇa*	M. uttaraï.
oiṇṇa S. odiṇ-	'descended'	*avatīrṇa*	o-araï.
ṇa			
M. kaa AMg.	'made'	*kṛta*	M. karei.
kaẏa			
S. kida (§ 11)			S. karedi.
kada (§ 60.)			
kiliṭṭha	'afflicted'	klisṭa	M. kilissai.
kuvida	'angered'	*kupita*	S. kuppadi.
—°kkanta	'gone'	—°*krānta*	S. kamadi.
M. k h a a,		khaṇṇa	(AMg. khaẏa khat-
(khāa),			ta).
[S. khaṇida]	'dug'	*khāta*	M. khaṇaï.
M. khaa, S.	'hurt'	*kṣata.*	
khada			

khiṇṇa	'wasted'	*kṣīṇa*	M. khījjaï.
khitta	'thrown'	*kṣipta*	khivaï.
M. gaa, Ś. 'gone' gada		*gata*	Ś. gacchadi.
gaviṭṭha	'sought'	*gavesita*	M. gavesaï.
M. gahia, Ś. 'seized' gahida		*gṛhīta*	Ś. gĕṇhadi (§ 52).
gīa	'sung'	*gīta*	M. gāaï.
gūḍha	'hidden'	*gūḍha*	Ś. gūhadi.
chiṇṇa	'cut',	*chinna*	M. chindaï, Ś. chin-dadi.
M. jāa, Ś. jā·da	'become'	*jāta*	Ś. jāadi.
M. jia, Ś. jida	'conquered'	*jita*	Ś. jaadi, M. jiṇaï.
jutta	'yoked'	*yukta*	M. juñjaï, Ś. yujjadi (Pass. § 119).
catta	'abandoned'	*tyakta*	M. caaï.
M. ṭhia Ś. ṭhida (§ 12).	'stood'	*sthita*	Ś. ciṭṭhadi.
thia thida (§ 38).			
ṇada (M. ṇaa)	'bowed'	*nata*	ṇamadi.
ṇattha	'destroyed'	*nasta*	ṇassadi.
M. ṇāa (Ś. ṇāda) [also jāṇi(d)-a]	'known'	*jñāta.*	jāṇādi.
Ś. viṇṇāda	'discerned'	*vijñāta*	viṇṇavīadi (pass.).
padiṇṇāda	'promised'	*pratijñāta.*	
ṇīda (M. ṇīa)	'led'	*nīta*	ṇedi.

(Ś. avaṇīda = *apanīta*, paccāṇīda = *pratyānīta*, uvaṇīda = *upanīta*, pariṇīda = *parinīta*, duvviṇīda = *durvinīta*. āṇīda = *ānīta*.)

[M. also *ṇia*. aïṇia = *atinīta*, āṇia = *ānīta*].

ṇhāa	'bathed'	*snāta*	ṇhāi (AMg. siṇāi).
tatta	'heated'	*tapta*	(also tavida).
tuṭṭa	'broken'	*truṭita* tuṭṭai	[cf. Hindi ṭūṭā].
tuṭṭha	'pleased'	*tuṣṭa*	tussadi.

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dattha (dak-ka)	'bitten'	*dasta*	ḍasai [Ś. daṃsadi daṃsida].
daddha	'burnt'	*dagdha*	dahaï (Ś. dahadi) dahaï.
ditta	'lit'	*dīpta*	dippadi.
dittha	'seen'	*diṣṭa*	disadi.
dinṇa	'given'	*datta*	dedi.
paatta pavatta paatta pautta	'set out'	*pravṛtta*	pavaṭṭaï, etc.
pautta	'used'	*prayukta*	pauñjaï.
pauttha	'exiled'	*pravasta*, = *proṣita*	[pavasaï. (?)]
painṇa	'scattered'	*prakīrṇa*	[païrījjaï pakirïadi. (?)]
paḍivanṇa	'resorted to'	*pratipanna*	paḍivajjadi.
patta	'obtained'	*prāpta*	pāvaï, pāvedi.
M. palāia Ś. palāida M. palāa JM. palāṇa	'fled'	*palāyita* *palāta*	palāyaï.
pavittha	'entered'	*praviṣṭa*	pavisadi.
pasattha	'praised'	*praśasta*	pasaṃsai.
pīda	'drunk'	*pīta*	pivadi.
puṭṭha[1] [usually pucchida.]	'asked'	*pṛṣṭa*.	pucchadi.
baddha	'bound'	*baddha*	bandhaï.
buddha	'enlightened'	*buddha*	bujjhaï.
bhaṭṭha	'fallen'	*bhraṣṭa*	
bhinṇa	'split'	*bhinna*	bhindaï.
bhīa bhīda	'frightened'	*bhīta*	biheï (Ś. bhāadi).
Ś. bhūda	'become'	*bhūta*	bhodi.

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[1] Also 'touched' *spṛṣṭa* (phusai).

bhutta	'enjoyed'	*bhukta*	bhuñjadi.
mukka	'released'	*m u k n a = *mukta*	muñcadi.
muda (M. mua maa)	'dead'	*mṛta*	maradi.
mūḍha	'perplexed'	*mūḍha*	mujjhaï.
raa	'gratified'	*rata*	ramaï.
ratta	'reddened'	*rakta*	rajjadi.
ruia	'brightened'	*rucita*	ruccaï (Ś. ruccadi).
ruṭṭha	'vexed'	*ruṣṭa*	rusaï.
M. ruṇṇa (Ś. rudida)	'wept'	*rudita*	M. ruaï. Ś. rodadi roadi.
ruddha	'obstructed'	*ruddha*	rundhedi.
lagga	'fixed'	*lagna*	laggaï (Ś. laggadi).
laddha	'taken'	*labdha*	lahaï.
lia līṇa	'attached'	*līna*	lei.
līḍha	'licked'	*līḍha*	lihaï.
viṇṇatta	'reported'	*vijñapta*	viṇṇāveï.
vūḍha	'carried'	*ūḍha*	vahaï.
samāsattha	'consoled'	*samāsvasta*	samassasai. (?)
siṭṭha	'told'	*śiṣṭa* ($\sqrt{}$ *śās*)	sāhaï.
sitta	'sprinkled'	*sikta*	siñcaï.
siddha	'accomplished'	*siddha*	sijjhaï.
sutta	'slept', 'asleep'	*supta*	suvaï.
suda (M. sua)	'heard'	*śruta*	suṇedi.
suddha	'purified'	*śuddha*	sujjhaï.
M. haa, Ś. ha-da	'killed'	*hata*	haṇaï.
haa	'seized'	*hṛta*	haradi.
M. hūa (Ś. bhūda)	'become'	*bhūta*	hoï.[1]

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[1] Hemacandra allows M. *hoï, huvaï, havaï, bhavaï*; Ś. *huvadi, bhavadi, havadi, bhodi, hodi*.

§ 126. Irregularities in Present Indicative.

Regular or Normal Indicatives are of the type **pucchadi**
or **kadhedi** (§ 114) and are either (*a*) the phonetic
equivalents of Sanskrit Indicatives of the 1st Conjuga-
tion, or (*b*) from roots in the 2nd Conjugation, equiva-
lents of what Sanskrit would most naturally have had,
if they had been included in the 1st Conjugation.
Thus we may class as *regular* such forms as (*a*) gac-
chadi, icchadi, siñcadi, muñcadi, maradi, sumaradi
pivadi, phusadi, kuppadi, ṇaccadi, kadhedi, takkedi,
cintedi, (*b*) haṇadi (√ *han*) sasadi (√ *śvas*).

' *Irregular* ' forms comprise (i) forms not of the normal
type, e.g. ṭhāï; (ii) verbs attracted into the E class,
e.g. karedi; (iii) forms diverging from Skt. types in a ;
(iv) nasalised roots ; (v) addition of *n* original or by
analogy ; (vi) other survivals of Skt. conjugation ;
(vii) anomalies.

§ 127. (i) Type with 3rd Sing. in *āï* (S. ādi) arises (*a*) by *contrac-
tion.* Apa. khāï = khāaï = *khādati* ; (*b*) by *survival*
of form in Skt. 2nd class. M. vāï = *vāti* but also vāaï
(Ś. vāadi), M. paḍihāï = *pratibhāti* (Ś. paḍihāadi), Ś.
bhādi = *bhāti*, vihādi = *vibhāti* ; (*c*) by *analogy* M.
ṭhāï = * *sthāti* for *tiṣṭhati* (Ś. ciṭṭhadi) and so with
all roots ending in ā.   dhāi or dhāaï, gāi, jhāi (=
Epic *dhyāti*).

Other *contracted* forms are Ś. bhodi = *bhavati*, ṇedi =
nayati.

√ dā to give has demi desi dedi—děnti.

dedi is from * *dáyati*, cf. Ś. Fut. daïssaṃ.   Absol. daïa.

§ 128. (ii) Many verbs are attracted to the E class (10th class
in Skt.). *Examples.* **Karedi** (= *Karoti*) (distinguish
from causal kāredi = *kārayati*), muñcedi (causal
moāvedi), hasedi, sumaredi, ciṇedi, suṇedi, bhaṇedi,
dhuvedi, etc.

§ 129. (iii) √ *ru* has ravaï (1st class), ruvai (6th) and rovaï
Inf. rovium. (Ś. has forms from *rud*. rodidum).

√ *dhau*. M. dhuvaï. AMg. dhovaï dhoveï Ś. dhoadi.

√ *bhū* has M. hoi huvaï. Ś. homi hosi bhodi. Opt.
bhaveam bhave. Infin bhavidum.

ruccadi = *rucyate* (transferred to 4th class) (also roadi
Mg. loadi)—similarly laggadi, vajjadi (√ *vraj*), jujjadi
= *yujyati* (Epic *yuñjati*).

§ 130. (iv) From *chid* come chindaï **chindadi**. This is natural
as the root was nasalised in the Sanskrit Present.
Similarly with other roots of the 7th class. Bhin-
daï, bhañjai, bhuñjadi.

The nasal in rambhaï (√ *rabh*) is also familiar in Skt.
derivatives. (Epic *rambhati*).

muñcadi (M. muñcaï) is regular, but M. has also muasi
= *mucasi*.

§ 131. (v) Ṇ is preserved in ciṇai Ś. ciṇedi (*Skt. cinoti*), kuṇaï
(Vedic *kṛṇoti*), suṇedi (M. suṇai), jāṇāï Ś. jāṇādi,
na āṇādi, kiṇaï = *krīṇāti*, gĕṇhadi = *gṛhṇāti*, Ś. sak-
kaṇomi sakkuṇomi = *śaknomi*, dhuṇai (Ś. dhoadi,
Pāli dhovati): by analogy in jiṇaï (Ś. jaadi) thuṇai
(√ *stu*).

§ 132. (vi) √i '' to go '' has emi esi edi (M. ei)—ĕnti : √ *as* to
be..mhi si atthi, mha (M. mho) ttha santi.

(*Note.*—Atthi the only common non-enclitic form is used
with all numbers and persons).

√ *bhī*. M. bihei (Ś. bhāadi).

(vii) bhaṇādi as if from bha-ṇā-mi (9th class) also bha-
ṇedi. suṇādi = suṇedi as if in 9th class.

√ *svap* becomes suv, hence suaï and (by analogy with
ruaï rovaï) sovaï Ś. sovadi.

§ 133. *Survivals of other conjugational forms.*

Imperfect. āsī = *āsīt* used for all persons of both num-
bers.

Optative. AMg. siyā = *syāt*, kujjā = *kuryāt*, būẏā = *brūyāt*,
sakkā = Vedic *śakyāt* (Pischel § 465).

Precative M. AMg. hojjã = *bhūyāt*. AMg. dějjā = *deyāt*.

Aorist. AMg. akāsi = *akārṣīḥ* or *akārṣīt*. Plural -*iṃsu*
akariṃsu (cf. the Aorist in Pali).

Perfect. AMg. āhu = *āhuḥ*. Plural āhaṃsu.

§ 134. Irregular Futures.

Futures in -*issadi* (or M. *ihii*) are normally formed from
the Present base: pucchissaṃ, kadhissaṃ, M. pucchi-
haṃ kahehaṃ (§ 118). They are also formed from
the root as in Sanskrit. M. ṇehii = *nesyati*, but Ś.
ṇaissadi, Ś. gamissadi.

From √ *bhū* various present bases are used to form the
future. Ś. bhavissaṃ, huvissaṃ, Mg. huviśśaṃ M.
hohii hossaṃ.

√ *Sthā* M. ṭhāhii (pres. ṭhāi). Ś. ciṭṭhissadi (pres. ciṭ-
ṭhadi). Other forms represent the Sanskrit—*syāmi*
especially in M. AMg: so daccham = *drakṣyāmi*, (2. s.
dacchisi, 3. s. dacchii 3 pl. dacchinti), mŏccham (√ *muc*)
věccham (√ *vid*), rŏccham (√ *rud*) vŏccham (√ *vac*).
daccham and the rest are not used in Ś. Mg.

Ś. pěkkhissaṃ (M. pěcchissaṃ) rodissaṃ, vedissaṃ.
Causatives and others in E-class form Futures (*a*) as in
Sanskrit (omitting intervocal *y*). Ś. kadhaissaṃ moā-
vaïssasi = *mocāpayisyasi*, ṇiattaissadi = *nivartayiṣ-
yati* (b) M. AMg. from the e-stem : vattehāmi = *vartayiṣ-
yāmi* (c) omitting *aya* = e. M. kahissaṃ, Ś. kadhissaṃ,
M. puloissaṃ = *prolokayayisyāmi* Ś. takkissadi = *tarkay-
iṣyati*, sussūïssaṃ = *śuśrūṣayiṣyāmi*. Mg. māliśśaśi =
mārayiṣyasi.

√ *dā* has Ś. daïssaṃ M. dāhaṃ, √ kṛ has Ś. karissaṃ
M. also kāhaṃ.

§ 135. Irregular Passives.

(*a*) Many passives that are often called irregular as
not being formed with the commonest ending

-*ijjaï* *S. ïadi*, are regular equivalents of Sanskrit passives. (§ 119. (i)) e.g. **jujjadi** = *yujyate*, gammaï = *gamyate*. Other examples are :—Khippaï (*kṣip*), luppaï (*lup*), bhajjai (*bhaj*), bajjhai (*badh* : dhy becomes jjh § 44), rujjhai (*rudh*), ārabbhaï (*ā- rabh*), gijjaï (*gā*), khajjai (*khād*), labbhaï S. labbhadi (*labh*), chijjaï (*chid*), bhijjaï (*bhid*), bhujjaï (*bhuj*), muccaï (*muc*), vuccai (*vac*), tīrai (*tṛ*), kīraï (*kṛ*).

(*b*) Others are similarly formed from obsolete roots or modified forms of roots, e.g. vubbhaï = *uhyàte* (from *vubh), dubbhai = *duhyate*, libbhaï = *lihyate*, rubbhai = *rudhyate*, ghĕppaï = *gṛhyate*; and with *uv* for *ū* ruvvaï = *ruvyate (S. rodïadi), suvvaï (*śru*) (S. suṇïadi), thuvvaï (*stu*), dhuvvai (*dhū*) also dhuṇijjaï. Similar are civvaï (*cīv* for *ci*) also ciṇijjaï, S. cïadi, jivvaï (*jiv* for *ji*).[1]

(*c*) ādhappaï is a causative passive = *ādhāpyate*, so also vidhappaï.

(*d*) jammaï, "is born," is derived from *janman* Pkt. jamma ; similar is the case with hammaï (√ *han*) khammaï (√ *khan*).

Anomalous summai (*śru*), cimmai (√ *ci*).

Note.—Śaurasenī and Māgadhī often prefer the form from the present base. M. labbhaï, S. labbhadi, but also *lambhïadi* ; M. muccaï, S. *muñcïadi* ; M. suvvaï, S. *suṇïadi*, Mg. śuṇïadi ; M. ruvvai, S. *rodïadi* ; M. bhujjaï, S. *bhuñjïadi* ; M. kīraï, S. *karïadi* (AMg. kajjaï = *karyate) ; M. ṇajjaï, S. *jāṇïadi* ; M. bhaṇṇaï, S. *bhaṇïadi*.

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[1] The two passives civvai jivvai are assigned to *ci* and *ji* by the Grammarians. They have been explained as analogous to the forms from roots in u or ū. Pischel held that civvai was a regular passive from *cīv* given in the Dhātupāṭha (= 'take' or 'cover') and jivvai probably from *jiv* (= 'please'). Vide Pischel, § 537.

§ 136. **Infinitives.**   (Variations).

The commonest form especially in Śauraseni is that derived from *itum* (M. *ium*, S. *idum*) added to the present base, *i.e.* gacchidum, anucitthidum (*sthā*), genhidum (*grah*), jānidum (*jñā*), dahidum (*dah*), khividum (*kṣip*), haridum (*hṛ*).   Causatives, kāredum, dhāredum, damsedum = *darśayitum*, (sometimes uncontracted Ś. niattāidum = *nivartayitum*), or by analogy with A-stems: dhāridum, māridum, kadhidum.

Equivalents of Sanskrit forms in *-tum* are also found in Śaur: but are commoner in M.

Ś. ṭhādum (*sthā*), pādum (to drink), kādum kāum (*kṛ*), gantum (*gam*).   M. bhŏttum = *bhoktum*, datthum = *draṣṭum*, dāum (*dā*), neum (*ni*), pāum (*pā*) Ś. pādum JM. pivium, soum (*śrotum*), jeum (*ji*) (AMg. jinium), laddhum (*labh*), vodhum (*vah*), chĕttum (*chid*), bhettum (*bhid*), mŏttum (*muc*), ṇāum (*jñā*).   Similarly formed are ghĕttum (§ 19) (= *ghṛp-tum* for *grahītum*) [1] sŏttum (= *sov-tum* for *svaptum* cf. rŏttum = *rotum*). √ *vac* has M. vŏttum Ś. vattum.

Ardha-Māgadhī often uses the *-tum* form as a gerund, so that kāum means *kṛtvā*.   For the Infinitive this dialect prefers a form in *ttae* or *ittae*. citthittae (*sthā*), gacchittae (*gam*).   This is derived from a Dative Infinitive as found in Vedic.

§ 137. **Gerundives** (Varieties).   (cf. § 121).

(a) From *-tavya*, either (i) with the present stem, or (ii) with the root (strong form).

(i) pucchidavva, gacchidavva, hodavva (§ 4) or bhavidavva, anucitthidavva, dādavva, sunidavva, jānidavva, gĕnhidavva.

(ii) sodavva M. soavva (*śru*), ghĕttavva, kādavva (§ 63) M. kāavva (*kṛ*).

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[1] Also M. gahium, AMg. ginhium, JM. gĕnhium, Ś. gĕnhidum.

(b) From *-nīya*. M. AMg. *-aṇijja*, Ś. Mg. *-aṇia*: karaṇīa, daṃsaṇīa, (from Present stem pucchaṇīa), M. karaṇijja, daṃsaṇijja.

(c) From *-ya*. kajja (§ 50) = *kārya*. AMg. vójjha = *vāhya*; from Present stems: gĕjjha (§ 70) = *gṛhya* from present stem gṛha (as in Vedic gṛhe and Apa: (Hemacandra) gṛhanti).[1]

CHAPTER X.

CLASSIFICATION OF PRĀKRITS.

The rules and examples given in the last six chapters deal mainly with Māhārāṣṭrī and Śaurasenī, other languages being mentioned incidentally.

The principal peculiarities of some of these may now be brought together.

Māgadhī. It is a matter for regret that the sources of information about this language are not more abundant, as it is in some ways the most interesting of the Prakrits. We have here striking variations in phonetics that are not easily accounted for.

Ś. for S. (श for स) is an equation that is reflected in the modern languages of the East of India, where people speak, and even write of the "Shām Ved" and "Sheeta." As other Prakrits use only स *s* this law should cause the student no difficulty: bhaviśśadi is easily recognised as the equivalent of Ś. *bhavissadi*, taśśiṃ of *tassiṃ*, śā of *sā*, puttaśśā of *puttassa* and so on.

L or R (ल for र) is more striking, especially at the beginning of a word. lāāṇo = "kings."

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[1] This is Pischel's derivation. However *grāhya* would become *gajjha*, and association with the group gĕṇhadi ghĕttuṃ, etc., might account for the change of vowel *a* to *ĕ*.

puliśo = Ś. *puriso*, galuḍa = Ś *garuḍa*, Cāludatta, ovālida-śalīla = *apavāritaśarīra*, śamale = *samare*, ṇagalantala = *nagarān-tara*.

This change *l* for *r* is found occasionally in other Prakrits (§ 26) and in Pali (taluṇo = *taruṇo*) ; it is found also in the Vedic language, where *alam* √ *kṛ* replaces *aram-(kṛṇoti)*, and √ *luc* replaces *ruc*. There are many instances in other languages, and it is often difficult to determine which was the original sound.

It is however remarkable to find an Aryan dialect without an R sound at all. The modern dialects of Bihar and Bengal have not replaced every *r* with an *l*. Perhaps this rule for dramatic Māgadhī is a conventional exaggeration of a marked tendency of the Eastern dialects. Possibly as Māgadhī is put in the mouths of only low-class people, it represents only the habit of a non-āryan stratum of society, which like the Chinese coolies of to-day may have had no R's.

Y remains and replaces J (य for ज).

yadhā = Ś. jadhā (§ 1), yāṇadi = *jānāti*.

yāṇidavvaṃ = Ś. jāṇidavvaṃ, yaṇavada = *janapada*.

yāyade = *jāyate*. (jh becomes yh. Yhatti = *jhaṭiti*.)

Dy. rj. ry. all become yy. So that where Śaurasenī has jj, Māgadhī has yy. (य्य for ज्ज).

ayya = *adya* or *ārya* (Ś. ajja).

avayya = *avadya*, mayya = *madya*.

(dhy becomes yyh : mayyhaṇṇa = majjhaṇṇa § 74).

ayyuṇa = *arjuna*, kayya = *kārya* (kajja § 50).

duyyaṇa = *durjana*.

From these examples it is clear that य in Māgadhī represents a front palate fricative different from the semivowel sound in English " yes." The equivalent of य was used in the North-West to express a foreign sound written Z in Greek. So on coins of King Azes we find the genitive Ayasa. Words spelt in Bengali with the equivalent of ज, are pronounced in some dialects with a sound resembling Z, in ' zeal ' or zh in ' azure.' A similar sound is commonly given to य in many words, e.g. (य = य़ pronounced zhe.

Ṅy, ny. jñ. ñj become ññ.

puñña = *puṇya* (Ś. puṇṇa § 48). añña = *anya*.
(Ś. aṇṇa) kaññakā = *kanyakā*. lañño = *rājñaḥ* (Ś. raṇṇo § 99).
aññali = *añjali* (Ś. keeps ñj).

Medial cch becomes śc. (च्छ becomes श्च.) [1]

gaśca = *gaccha*, iściadi = *icchati* (*icchyate*), uścaladi = *ucchalati*, puścadi = *pṛcchati*.

tiliści peskadi = M. tiricchi pĕcchai = *tiryak preksate*.

A sibilant is retained at the beginning of a group of consonants. Grammarians differ as to which sibilant should be written. MSS. vary too much to give much help in the matter.

Ska. शुष्क becomes शुस्क according to Hemacandra, otherwise we find शुश्के śuśke = *śuṣkaḥ*, Tuluśka = Turuṣka.

Ṣṭa ṣṭh become ṣṭa (or śṭa) कष्ट becomes कस्ट or कश्ट *susṭhu* becomes śusṭu or śuśṭu.

Ṣpa, ṣpha become ṣpa, ṣpha, ṇiṣphala = *niṣphala* (M. Ś. ṇipphala, § 38).

Ska, skha. paskhaladi = *praskhalati*.

Sta. stha become sta (or śṭa) haśṭe or haste = *hastaḥ* (M.Ś. hattho § 38) uvastida = *upasthita*.

Spa. Buhaspadi = Bṛhaspati (or Bihaśpadi).

Kṣa becomes ska. peskadi = prekṣate (or it is written śka. paśka = *pakṣa*. Hemacandra says pahka, i.e. with visarga jihvāmūlīya).

The real Māgadhī sound may have been neither the स nor the श of the Midland Sanskrit. These groups being difficult, it is not surprising to find that MSS. generally write the assimilated forms *tth*, etc.

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[1] As verbal forms in *ccha* go back to I.E. forms in -*SKA* the Māgadhī *śc* might be regarded as more archaic than the Vedic *cch* (however pronounced): cf. Slavonic, but this is considered inadmissible as Māgadhī has *śc* also for secondary *cch* as in uścaladi, maścalī (=Fish. *matsya-lī-* Pr. maccha), cf. Hindī machlī. On the other hand if originally correct for icchadi etc., the same group would be readily introduced in other cases where Śauraseni etc. had *cch*.

rth becomes st. (or śt) so tista = *tīrtha*, aste = *arthaḥ*. This may be merely conventional analogy,[1] e.g. Śauraseni hattho : Māgadhī haste ∴ Ś. attho : Mg. aste. **In grammar** the two characteristic points are Nom. Sing. in -e. śe haste = so hattho and hage = "I" (§ 107). Otherwise the grammar closely follows Śauraseni.

Some *Dialects of Māgadhī* appear in the plays.

Śākāri is spoken by the King's brother-in-law in the Little Clay Cart.

Peculiarities.—A weak **y** before palatals. Ycistha = *tiṣṭha*.[2] *ḍa* in Past Participles especially from roots in *ṛ*. kaḍa = *kṛta* (the same feature is found in AMg.). Gen. Sing. in *āha* as well as *aśśa* Cāludattāha. Loc. Sing. āhiṃ. pavahaṇāhiṃ = *pravahaṇe*. Voc. Plur-āho. (Vedic-*āsaḥ*). These last three points resemble Apabhraṃśa.

Dhakkī spoken by Māthura and the two gamblers in the Mṛcchakaṭikā. A form of Māgadhi that approaches the Apabhraṃśa stage. Has both *sa* and *śa*.

Cāṇḍālī and **Śābarī** appear to be dialects' of Māgadhī.

Ardha Māgadhī. Jacobi called this Jaina Māhārāṣṭri and regarded it as an older, more archaic Māhārāṣṭri. The Indian grammarians called the language of the old Jain Sutras "Ārṣam" from Ṛṣi. Hemacandra explains that all his rules have exceptions in "Ārṣa." Trivikrama, another grammarian, excluded "Ārṣa" from his treatise, because its meanings were *rūḍha*, or conventional, not strictly in accordance with etymology, i.e. not based on Sanskrit.

Namisādhu commenting on Rudraṭa's Kāvyālaṃkāra (2-12), derives the word Prākṛit from *prakṛti* in the sense of natural

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[1] On the other hand the change *rt* becomes *ś* is found in Iranian. Avestan maśyo = *martyaḥ*. G.I.P. I. § 289.

[2] Mārkaṇḍeya gives this for Māgadhī and Vrācaḍa Apabhraṃśa. Ycilaṃ = *ciraṃ*. The pronunciation is not clear (*vide* Selections, Māgadhī).

speech free from the rules of grammarians, or from *prāk kṛta*, ' created of old ! ' because, says he, the Prākrit of the Ārṣa canon, Ardhamāgadhī is the language of the gods. *Ārisa-vaṇṇe siddhaṃ devāṇaṃ Addhamāgahā vāṇī.* Obviously Nami-sādhu was a Jain. The Jains indeed supposed that Ardha-Māgadhī, the language in which Mahāvīra preached, was the original language from which all others were derived.[1]

There is some difference between the prose and verse portions of the Canon. Verses often have Nom. Sing. in *-o* instead of the characteristic *-e* (like Mg.), gerunds in *tūṇa ūṇa* (like M.) while prose prefers *ttā* or *ttāṇaṃ* (§ 122).

Other points are. Verse mĕccha, prose milakkhu. Verse kuṇai, prose kuvvaï (= *kurvati*). The verse dialect is thus somewhat nearer to M. than the prose.

Ardha Māgadhī agrees with Māgadhi in the Nom. Sing. in *-e*, the use of Gen. Sing. *tava* ; past participles in *ḍa* for *ta* after roots in *ṛ* (but not always) ; in *ka* becomes *ga* '' Asoga '' (but this is rare in Mg.) ; and in Pluti of *-a* in Voc. Sing. (common in Apabhraṃśā).

It differs markedly in the retention of *ra* and *sa*. In general AMg. (like Pali) retains more archaic features than the drama-tic Prakrits. AMg. is assigned by the Bhāratīya-nāṭya-śāstra (followed by Sāhityadarpaṇa) to servants, Rajputs, and the heads of guilds. The Jain monks in the plays who might be expected to speak AMg. appear to speak ordinary Māgadhī.[2]

AMg. differs in many respects from Māhārāṣṭrī.[3]

Phonetics.—am becomes ām before eva and avi (= *api*).

iti become i after pluti vowel or in *iti vá.*

prati drops i : paḍuppanna = *pratyutpanna* (rare in other dialects).

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[1] *Vide* Pischel, § 16.

[2] One of the dialects in the fragments of Buddhist dramas found in Central Asia is classed by Lüders as Old Ardha Māgadhī.

[3] Jacobi considered the language of the Jain Canon to be an older form of Māhārāṣṭrī. Kalpa Sūtra, S.B.E. XII. Pischel showed this view to be untenable. Pr. Gr. § 18.

dentals for palatals.   teicchā = *cikitsā*.

ahā = yathā.

use of samdhi consonants (§ 78).

Noun : dative in -ttāe (§ 92),

instrumental in sā (§ 104),

locative in -ṃsi (§ 92 v.).

Verbs : √khyā āïkkhaï (Pāli ācikkhati) M. akkhāï,

kuvvai (in prose, see above).

Relics of Aorists, e.g. 3 plur. pucchiṃsu.

Infinitives in ṭṭu -ittu used as gerunds, e.g.

kaṭṭu (means *kṛtvā*) avahaṭṭu (means *apahṛtya*)

suṇittu, jāṇittu.

Infinitives in -ttae -ittae (§ 136).

Gerunds in -ttā, ttāṇaṃ, -ccā, -ccāṇa(ṃ),

-yāṇa(ṃ).

Moreover where they agree what is common in AMg. is often
rare in M.   Cerebralisation is much commoner in AMg. and so
is the change *la* for *ra*.

The vocabulary is also often quite distinct.

It will be obvious that AMg. differs still more from Śaura-
senī.

The later Jain writings belong to times when the sects had
spread more widely and were influenced by other dialects.
Owing possibly to the popularity of this religion among the
rich mercantile communities on the West coast, the non-
canonical writings of the Śvetāmbara Jains are in a language
which may be regarded as a form of Māhārāṣṭrī, although it
retains a number of the peculiarities of AMg., e.g. infinitive
in -*ittu*, gerund in -*ittā* and *ga* for *ka*.   This is the main dialect
of Jacobi's Selected Narratives in Māhārāṣṭrī.

The language of the Digambara canon has Nom. Sing. in *o* :
t, th become d, dh.   Hence it has been called **Jain Śaurasenī**.
It has however much that is foreign to Śaurasenī, but found
in either M. or AMg.   In the direction of Gujarat were many
strongholds of Jainism, and here the Śaurasenī type of dialect
would meet Māhārāṣṭrī.   That JŚ. preserves rather more of

the peculiarities of AMg. than JM. does, is probably due to the fact that it is somewhat older.

The resemblances and differences of the principal Prakrits given above would not necessarily lead to a closer classification. We have an Eastern Prakrit (Māgadhī), a Southern Prakrit (Māhārāṣtrī), and a Central Prakrit (Śaurasenī). Ardhamāgadhī appears to resemble the Southern more than the Central Prakrit. Hoernle,[1] on the basis of a comparative study of some of the modern Indo-Aryan languages, supposed that the whole of Aryan-speaking India was at one time divided between two languages, a " *Śauraseni tongue* " and a " *Māgadhī tongue.*" Māhārāṣtrī he regarded as an artificial literary language, without any direct relation to the spoken language of Mahārāṣtram. Further study of the Prakrits and of the modern dialects has shown that this view is untenable.

Māhārāṣtrī (and Jain Māhārāṣtrī) has peculiarities which can be traced in modern Marāṭhī, and there can be no doubt that this Prakrit was based on the language of the Marāṭhī country.[2]

Grierson[3] with more abundant material has developed the idea of the geographical classification of the Prakrits on the basis of a comparison with modern dialects. His classification is—

Central Prakrit	..	.. Śaurasenī.
Outer Prakrits	..	.. E. Māgadhī.
		S. Māhārāṣtrī.
Intermediate	..	.. Ardha Māgadhī.

This is a convenient classification inasmuch as Śaurasenī is the most Sanskritic, and the representative of the Madhyadeśa, which was the centre of Hindu culture after the early Rigvedic times : while literary centres at a distance from this

[1] Grammar of the Gaudian Languages, 1880. Introd., p. xxx.

[2] See Introduction to Volume on Marāṭhi in the Linguistic Survey of India.

[3] See Article on Prakrit in Encyclop. Britannica, 11th edition, and chapter on Language in Imperial Gazetteer of India.

middle point naturally show more independence from Sanskrit. This classification is indeed connected with a theory relating to the immigration of the Aryan-speaking tribes into the Penin- sula. The speakers of the dialects out of which classical Sans- krit was created, and on which later on Śauraseni was based, are supposed to have forced their way into the Madhyadeśa some time after a previous Aryan invasion. The descendants of those first-comers produced the " Outer Band " of languages.

Much may be said both for and against this particular theory as an explanation of certain linguistic facts. It is however possible to accept a classification based on such facts, without necessarily accepting this particular explanation.

A weak point in the classification might appear to be the position of Ardha Māgadhī. If this was centred in Oude, one would expect the language to be roughly speaking half Māgadhī and *half Śauraseni*. Now Māgadhī as far as we know it hardly differs from Śauraseni except in striking phonetic variations. If we allowed Ardha Māgadhī a Nom. Sing. in e, a certain amount of l for r, and ś for s with perhaps some traces of the other phonetic peculiarities of Māgadhī, we could invent a Prakrit that would fit in with the scheme, but it would be quite different to the real Ardha Māgadhī of the old Jain Canon. Eastern Hindi does indeed lie between Western Hindi and the dialects of Bihar, and combines some of the peculiarities of the languages on either side ; but in the case of the Prakrit Ardha Magadhī this does not appear to be the case.

It must however be remembered that this classification deals primarily with the spoken languages on which the literary languages were based. The literary Prakrits were not all crystallised at the same time, and so do not represent strictly contemporary dialects. Ardha Māgadhī is obviously more archaic than Śauraseni. Further the language of even the oldest Jain Sutras may have been influenced by the spreading of the sect towards the West. It is also possible that later literary Prakrits were influenced by earlier literary Prakrits.

Pāli. *Pāli* originally meaning a "boundary, limit, or line" was applied to the *Canon* of the Hīnayāna Buddhists. Thence it is used of the *language* of that Canon, found also in some non-canonical books : all being preserved in what were originally the missionary Churches of Ceylon, Burma and Siam. Thence again ' Pali ' is sometimes applied to (*a*) the inscriptions of Aśoka, although these comprise three or four distinct dialects ; (*b*) the official court language of Aśoka's Empire, a form of Middle Indian widely understood,[1] and (*c*) ' monumental Prakrit ' including all the inscriptions down to the time when Sanskrit ousted Prakrit (or " Pali ").[2] The Pali language of the Buddhist books forming a separate academic subject, (a classical language appropriate to Buddhists of Burma), has not been much studied in India. Nevertheless it is important for the study of (*a*) the history of Indian speech, and (*b*) the Old Prakrit inscriptions.

For the study of classical Pali numerous grammars, readers, texts and translations are available.[3] Only a very general description need be given here.

Characteristics of Pali. Pali retains more of the old grammatical system than AMg. The ātmanepada is commoner ; Aorists, especially the S-Aorists, abound. (The Aorist and Imperfect have fused together). The reduplicated Perfect is rare, but occurs. There are more survivals of the old conjugational classes, e.g sunoti = Ś. sunadi, karoti (Ātm kubbate) = Ś. karedi, dadāti (also deti) = Ś. dedi.

In Phonetics the striking points are :—the sibilant is dental स, *y* remains, *r* sometimes becomes *l*, but not always as in Mg., *n* is sometimes cerebralised but not always. Intervocal consonants generally remain, and surds are only exceptionally

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[1] See Rhys Davids, Buddhist India.

[2] This wide use of " Pali " is made by Dr Otto Franke, Pāli und Sanskrit. Pischel preferred " Leṇa " dialect for ' monumental Prākrit,' and " Lāṭ " dialect for Aśoka's inscriptions. Lüders suggests that the widely understood Leṇa dialect was really Old Ardha Māgadhī.

[3] See Biography.

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replaced by sonants. Hence we have bhavati, or hoti, katheti, pucchati, gacchati, etc. : mato = *mṛtaḥ*, kato = *kṛtaḥ*.

In some words conjuncts like dr- br- remain.

Svarabhakti is common. Ārya becomes ayya or ariya.

From these examples it will be seen that Pali is more archaic than the Prakrits described above.

The geographical basis of Pali has been disputed. The Buddha was supposed by tradition to have preached in Māgadhī. The Scriptures were naturally supposed by Southern Buddhists to be in the language of the Buddha. Therefore Pali should be Māgadhī. As a matter of fact it is not. The Nom. Sing. in -o, the presence of sa, ra, ja show this clearly. Some regard it as the language of Ujjain, whence Mahinda, the son of Aśoka, took the sacred Canon to Ceylon, others as the Aryan language of the Kalinga country.[1] The latter seems the more probable. Pali would then represent a very old form of Eastern Mahārāṣṭri in touch with Māgadhī on the North.

Asoka's Edicts are found in two different scripts, Kharoṣṭhī and Brāhmī, and in a variety of dialects.[2] These often preserve conjuncts not found in Pali, e.g. *pr* in priya. Such are not to be explained as Sanskritisms but as Archaisms, survivals of the old phonetics, especially in the North-West where such conjuncts still exist. Cf. Sindhi traṇ, Lahndā tre = 3.

Dealing with the circle of Buddhist ideas these inscriptions have in many instances to be interpreted by comparison with the Pali scriptures.

Later Prakrit inscriptions are generally of a simpler character, often too brief for their dialect to be classified with certainty.

Apabhraṃśa (see Ch. II, p. 6).

To the student of philology it will be of interest to state

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[1] *Vide* Oldenberg, Vinayapiṭaka, Introduction, p. liv.

[2] Pischel (Gr. § 29) admitted clear traces of dialects, but considered the " Lāt.-dialect " to be on the whole one definite language, perhaps the official language more widely understood than spoken in the North-West and South.

some of the main features of the Apabhraṃśa stage. Whereas in the Old Prakrit stage the typical phonetic and grammatical charges are not carried so far as in Dramatic Prakrits, so naturally in this Late Prakrit all such changes are carried further. At the same time being in close touch with spoken dialects, the Apabhramśas occasionally retained very ancient features, that had survived outside the main current of linguistic development. Some of the "Outer" dialects preserve quite ancient features to the present day.

The following tables of typical declension and conjugation gives only forms peculiar to Apabhraṃśa, not those shared with Prakrits.

Declension.

Sing. Nom. Acc. puttu
      [Neut. phalu]
      Ins.   puttẽ
      Abl.   puttahẽ puttahu.
      Gen.   puttassu puttahŏ puttaha
      Loc.   putti puttahī

Plur. Nom.   Acc. putta (Neut. phalaī)
      Ins.   puttahi(ṃ)
      Abl.   puttahū
      Gen.   puttahā
      Loc.   puttahī

If the oblique forms be compared it is apparent that it needed only the blurring of the final vowels to reduce these to one form for the singular and a nasalised form for the plural (vide Beames, II, § 42). The Apabhraṃśa Nom. Sing. in *u* is seen in the Sindhi forms with a very short *u*.[1] In the Genitive Sing. an *s* form survives in Apabhraṃśa. This *s*

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[1] Nom. Sing. in *ō* (Rajasthānī and Western Hindī dialects) or *ā* (Standard Hindī and Panjābī) is derived directly or by analogy from forms in -*aka*-. K was dropped, hence from *akо we get *a-o. Apa. *a-u* which becomes either *o* or *ā*.

appears in the Marāṭhī dative and in Kāshmīrī.[1] In Hindi it
is seen only in the pronominal declension tis-kā kis-kā.[2]

Conjugation.

Sing. 1. **pucchaü**   Plur : 1.   **pucchahũ**

     2. pucchasi or -hi   2.   **pucchahu**

     3. **pucchaï**   3.   **pucchahī.**

This is very close to Old Hindi and not far from the modern
forms pucchũ, pucche, puccho, pucchẽ.

In general it may be said that the Apabhraṃśa forms, when-
ever these can be ascertained, should be taken as the starting
point for the derivation of words in the modern languages and
the comparative study of their phonology.[3] Thus to derive
Hindi *pahlā* "first" we should start from an Apabhraṃśa
form *pahilaü* rather than from *prathamaḥ* or padhamo.[4]

Paiśācī Prākrit.—Paiśācī lies outside the circle of languages
dealt with so far. The term seems to have been used (a) of
the language of demons " Bhūtabhāṣā," (b) of a number of
uncivilized languages, including some Apabhraṃśas and some
non-aryan languages, (c) the Paiśāci dialect of the grammarians
(especially Hemacandra) with a subdialect Cūḷikā Paiśācī (C.P.).
This Paiśācī dialect is archaic in character. Its chief pecu-
liarity is the substitution of surd mutes for sonants. Tamo·
tara = *Damodara*.   C.P. nakara = *nagara*, rācā = *rājā*, khamma
= *gharma*, kaṃtappa = *kandarpa*.

ṇa ण becomes *na* न, ळ *la* becomes ळ *ḷa* : य *ya* remains.
Intervocal consonants are not dropped. Aspirates are not
reduced to *h*.   *jñ*, *ny* become *ññ* (as in Mg. and probably every
other dialect at a sufficiently early stage).

Who were the speakers of this dialect ? The Shāhbāzgarhī
Edict agrees with this dialect in a number of particulars. The

  [1] Also in " Romani " of Gypsies in Europe, Čores-kero = ' of a thief.'

  [2] These forms have fused with the old feminine *tissā*, etc.

  [3] See Grierson's Phonology of the Indo-Aryan Vernaculars.

  [4] Grierson derives from an Apabhraṃśa *paḍhāvillaü* apparently deduced
from AMg. *paḍhamilla* with the suffix -illa so frequent in M.: cf. Pischel
§ 449 who assumes Old Indian *prathila.*

Bṛhatkathā of Guṇāḍhya was composed, according to the story, in Paiśācī. This work was popular in Kashmir in the 11th century. Somadeva produced one version in the Kathā-saritsāgara, and Kṣemendra a shorter one in the Bṛhatkathā-mañjarī. Some scholars have concluded that Cūlikā Paiśācī was a dialect of the North-West of India. Sir George Grierson connects it with the Dard and Kāfir languages of the Hindu Kush, including Shiṇā and the under-layer of Kashmiri.[1]

On the other hand it is admitted that Guṇāḍhya was a South-Indian. The Bṛhatkathā was composed many centuries before that late literary development in Kashmir which produced Kṣemendra, Bilhaṇa, Somadeva and Kalhaṇa. ण na becomes न *na*, and ल becomes ळ ļ are suggestive of Dravidian influence. Other features such as the retention of medial *t*, and of *y* are merely archaic. Surd for sonant can be paralleled in the South as well as in the North. It is a common corruption when a language is adopted by an alien race.[2] The student will remember the Welsh parson Sir Hugh Evans in the Merry Wives of Windsor. Speakers of Gaelic have the same tendency. Any such corrupt dialect on the fringes of Aryan speech would necessarily disappear with the continued extension of Aryan speech. So that it seems quite as possible that the original Cockscomb[3] Demons belonged to the Vindhyas as that they were Cannibals of Kashmir.[4]

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[1] *Vide* the Piśāca Languages of North-Western India. R. As. Soc. Mon. Vol. VIII, 1906. The author's theory that these, mostly mixed, dialects should be provided with a separate compartment between the Iranian and Indian subdivisions of Aryan, because they combine Indian and Iranian peculiarities, is not convincing. Nor is the connection with C. Paiśācī obvious, as the main peculiarity of C.P. (surd for sonant) is *exceptional* in this area.

[2] It is quite probable that the same change in Armenian (tasn = ' ten ') and Teutonic (Gothic taihun) is due to the same cause.

[3] If that is the meaning of *cūlikā, cūḷıkā*.

[4] References. Grierson's Monograph, pp. 1 and 2. Sten Konow. Home of Paisāci Z.D.M.G. lxiv, pp. 95 ff. Grierson Z.D.M.G. xlix. pp. 393–421.

CHAPTER XI.

PRAKRIT LITERATURE.

If the whole of the Middle Indian period be included, the first place in literary development must be assigned to **Pali**. Its claim to this place is due not only to its antiquity, but also to the inherent worth and historical interest of the early Buddhist literature. Of all Indian religions, Buddhism has had the profoundest effect on Asia as a whole. The Pali Tipiṭaka or " Triple Casket " contains the oldest scriptures of that religion. Moreover from the Pali books we get incidentally a view of Indian life, that serves to supplement the more pedantic outlook of the orthodox priesthood, and the romances of the bards. Every student of Indian History should at least read some of the Jātakas or Birth Stories of the Buddha.[1] Representations of these stories, and scenes from the life of the Buddha occur continually on the sculptured panels of Buddhist *stūpas* and *vihāras*. Indeed without a knowledge of the outlines of the Buddhist doctrine, and some comprehension of the lives of Buddhists, lay and cleric, as revealed by these old scriptures, the student cannot really grasp what was one of the dominant factors in Indian History for more than a thousand years after the Founder's death. The student of Indian Philosophy will find that acute reasoning and bold speculation were not confined to the orthodox schools of thought, but also found among the Bauddhas.

History is represented by the versified monkish chronicles contained in the **Mahāvaṃsa** dealing with the early history of Ceylon.

The term Prakrit Literature however does not ordinarily include Pali Literature. If Pali works be excluded, then the greater part of the whole of the Prakrit Literature is made up of **Jain Literature.** This, as we have seen, is found in three distinct Prakrits.

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[1] See Bibliography.

Ardha-Māgadhī is the language of the oldest Jain books, which form the Canon of the **S'vetâmbara** sect. This canon comprises 45 *āgamas* including eleven *aṅgas* and twelve *upâṅgas*. These are sometimes spoken of under their Prakrit names and sometimes under the Sanskrit equivalents, e.g.

1st Aṅga.	Āyāraṅga-suttaṃ = *Ācārâṅga-sūtram*.
2nd ,,	Sūya-gadaṅgaṃ = *Sūtrakṛtâṅgam*.
7th ,,	Uvāsaga-dasāo = *Upāsaka-daśāḥ*.[1]
1st Upâṅga.	Ovavāïya-suttaṃ = *Aupapātika-sūtram*.

This great collection of writings was arranged by Devaddhi Gaṇin in the 5th century A.D. The date of the completion of the work is given as 980 years after the entrance to *nirvāṇa* of the Founder of Jainism, i.e. A.D. 454 (or possibly A.D. 514).

The older books, called *Pūrvas*, on which this redaction was based, have completely disappeared. Thus the collection contains materials of different centuries mixed together, so that it is difficult to distinguish them. Some portions are ascribed to Bhadrabāhu (about 300 B.C.). One such work is the **Kappa-suttaṃ**[2] (*Kalpa-sūtram*) which contains a life of Mahāvīra. This apparently is not really older than the 5th century A.D.

The style of the oldest prose books is diffuse, delighting in elaborate descriptions and endless repetitions. Their chief interest to the general student lies in their incidental references to facts and circumstances of the ordinary everyday life in India.

The oldest *Kāvya* work in Jain literature is the Paüma-cariya, which gives a version of the Rāmāyaṇa. It dates perhaps from the 3rd century A.D.

In Jain **Māhārāṣṭrī** there are non-canonical books of the Śvetâmbaras, consisting mainly of collections of stories : stories from the lives of famous saints, and narratives of the conversion of various people to the Jain religion. The Śvetâm-bara literature has as yet been only partially explored by

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[1] Edited and translated by Hoernle in the Bibliotheca Indica.

[2] **Edited** by Jacobi, and translated in Sacred Books of the East Series. See Bibliography.

modern scholars, and much material both for philology and for history awaits scientific treatment. Even less known are the works of the **Digambara** sect in **Jain S'auraseni**. Bhandarkar has published extracts from the Pavayana-sāra of Kundakund-ācārya and the Kattigeyānupĕkkhā of Kārttikeyasvāmin, both of which are in verse.

Jain literature is neither so famous, nor so widely studied as the Pali Buddhist literature. Much of it is still in manuscript, or in uncritical editions. Much of it again is difficult without (and even with) a commentary.

Apart from the Jain Canon the early literary development of Ardhamāgadhī has been deduced from its occurrence in certain inscriptions, and in fragments of plays [1] ascribed to Aśvaghoṣa or his contemporaries. Jain Māhārāṣtrī is found in the Kak-kuka inscription.

For the purposes of **Kāvya** however the most important Prākrit was from an early date **Māhārāṣtrī**.[2] This was the language of the Prakrit Epics and Lyrics, and formed the starting point for Prakrit Grammarians.

Most famous of the Epics is the **Setubandha**, a work of such excellent technique, that it has often been ascribed to Kāli-dāsa. The poem, which is called in Prakrit *Rāvaṇavaho* or *Dahamuhavaho*, relates the story of Rāmā, but is supposed to commemorate the building of a bridge of boats in Srinagar by Pravarasena, king of Kashmir.[3]

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[1] Lüders.

[2] Jacobi (Selected Narratives, Introd., 1886) suggested the 4th century A.D. as about the time when M. attained this position. Early inscriptions of M. country are of the Pali type: the latest of these (showing some instances of elision of single intervocal consonants) date from 150 and 200 A.D. The Jain Canon according to tradition was written down in 454 A.D. Its language [AMg.] was influenced by M. [Pischel denies this]. Daṇḍin praises the Setubandha.

[3] Macdonell. Sanskrit Literature, p. 331. For Pravarasena II see Rājataraṅgiṇi, *Stein's trans.* : Bk. III, V. 354. For an attempted identification of Kālidāsa with Mātṛigupta, see Stein's note on verse 129.

The Gaüḍavaho celebrates the conquest of Bengal by Yaśovarman of Kanauj about the end of the seventh century A.D. Its author's name was Bappaïrāā (= *Vākpatirājā*) possibly a *nom de plume*. The same author composed another Epic *Mahumahaviaa* of which only one or two verses have been preserved in quotations.

The Rāvaṇavaho and the Gaüḍavaho have both been much influenced by Sanskrit models, and delight in long compounds.

The last eight cantos of Hemacandra's *Dvyāśraya-Mahākāvyam* form a small Prakrit Epic entitled *Kumārapālacarita* describing the deeds of Kumārapāla of Aṇhilvāḍā in Gujarat. The object of these cantos, as of the whole work, is to illustrate the rules of the author's compendious Sanskrit and Prakrit grammar called Siddha-Hemacandra.

The most important work for the study of Māhārāṣṭrī is the Sattasaī (*Saptaśatakam*) of Hāla. This is an anthology comprising verses by many poets. One commentary gives 112 names, another, that of Bhuvanapāla, gives 384.) The various recensions differ very much in the distribution of the verses, and probably few can now be definitely assigned to their authors. The collection is evidence of the immense amount of Māhārāṣṭrī poetry that must have been composed, but not preserved. Besides *Hāla* who is identified with *Sātavāhana* (spelled variously Sālivāhana, etc.) there are a few names known from other sources. *Hariuḍḍha*, *Nandiuḍḍha* and *Poṭṭisa* are mentioned in Rājaśekhara's Karpūramañjarī Act I, p. 19, 2. The Vidūṣaka says, " tā ujjuaṃ jeva kiṃ ṇa bhaṇīadi : amhāṇaṃ cediā Hariuḍḍha-Nandiuḍḍha-Poṭṭisa-Hāla-ppahudīṇāṃ pi purado sukaī tti." [1]

The date of this anthology has not been determined. Weber put it in the 3rd century at earliest, but earlier than the 7th century. Macdonell says, the poet Hāla probably lived before

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[1] In Lanman's racy translation this runs : "Then why don't you say it straight out : Our little pussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa and the rest." (Sukaï-*Sukavi*.)

1000 A.D. Some confusion has been caused by the identifica-
tion of this Hāla-Sātavāhana with the 17th king of the Andhra
dynasty (68 A.D.).[1] Jacobi on the other hand identified him
with the Sātavāhana, king of Pratisṭhāna, who induced the
Jains to change their Church Calendar in 467 A.D.

There can be no doubt that this anthology, including lyric
poets well known in the time of Rājaśekhara, was not put
together in the 1st century A.D.[2] when we should rather expect
early Prakrit of the Pali stage. The introductory verses of the
Sattasaī rather suggest that these love lyrics of the South
were not so universally on the lips of men as they had formerly
been.

Another anthology of similar material is the **Jaavallahaṃ**
or Vajjālagga of Jayavallabha a Śvetāmbara Jain. It contains
some 700 verses. Some of these are common to Hāla's collec-
tion.

Dramatic Prakrits. The ordinary use of three Prakrits
(M. Ś. Mg.) in Sanskrit plays is familiar to every student of
Sanskrit. The authorities however differ as to the precise
allotment of the Prakrits among the rôles. The Mṛcchakaṭi-
kam is one of the richest in its variety of Prakrit dialects.

The Hero of course, and male characters of similar standing,
except the Vidūṣaka, speak and sing in Sanskrit. It is excep-
tional for a woman to speak Sanskrit, but the Nun in Māla-
timādhavam does so. A purely Prakrit play in which even the
Hero speaks Prakrit is also exceptional. A well-known instance
is the Camphor-cluster.

The author however thinks it well to explain why no
Sanskrit has been used. In the Prologue the Stagemanager

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[1] See Vincent Smith, Early History of India, 2nd edition, p. 196,
whence it has been copied by school histories of India.

[2] Vincent Smith has evidently given too much weight to his " latest
leading authority, on the relations between the vernacular language and
the ' classical ' or ' secondary ' Sanskrit," i.e. Professor O. Franke's " Pali
and Sanskrit," 1902. This is a book of some ingenuity, but little historical
judgment.

reflects, " Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prakrit?"   His assistant replies in Māhārāṣṭrī—

"parusā Sakkaabandhā Pāüa-bandho vi hoï suumāro ၊

" purisa-mahilāṇaṃ jettiam ihantaraṃ tettiam imāṇaṃ ॥

"Sanskrit poems are harsh : but a Prakrit poem is very smooth : the difference between them in this respect is as great as that between man and woman."

Saurasenī is the ordinary prose language of ladies and of the jester.   Māhārāṣṭrī is the corresponding verse dialect.   Māgadhī is used by menials, dwarfs, foreigners and the like, e.g. the two policeman and the fisherman in Śakuntalā.   It is also spoken by Jain monks and small boys.[1]   MSS. and texts often assign the dialects contrary to the rules of Poetics and the statements of commentators.   They also confuse the dialects, so that Māgadhī appears almost the same as Saurasenī.

This mixture of languages in the Indian Drama has been much discussed, and various explanations suggested.

There is no exact parallel to the Indian usage.   Comedy has always made fun of the speech of foreigners.   Aristophanes brings in the Thracian barbarian Triballos, who speaks a jargon with a vague resemblance to Greek.   The Phoenician

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[1] The following note of characters supposed to speak Māgadhī as recorded by Pischel (§ 23) may be useful to students of the Drama.

Mṛcchakaṭikam : Śakāra, his servant Sthāvaraka, the shampooer-Kumbhīlaka, Vardhamānaka, the two Cāṇḍālas and Rohasena.   *Śakun, talā* : Fisherman and two policemen, Sarvadamana Sákuntalā's young son.   *Prabodhacandrodaya* : the Cārvāka's pupil and the messenger from Orissa.   *Mudrārākṣasa* : servant, Jain monk, messenger, Sīddhārthaka and Samiddhārthaka while they appear as Cāṇḍālas.   *Lalita-vigraha-rāja* : the bards and the spy (who also speaks Ś.).   [Otherwise Turuṣka captives and spy. The Indian spy speakes Ś.].   *Veṇīsaṃhāra* : the Rākṣasa and his wife.   *Mallikāmārutam* : elephant-keepers.   *Nāgānanda* : servants.   *Caitanyacandrodaya* : servants.   *Candakauśikam* : Cāṇḍālas and Rascal.   *Dhūrtasamāgama* : barber.   *Hāsyārṇava* : Sādhupiṃsaka.   *Laṭakamelaka* : Digambara Jain.   *Kaṃsavadha* : the Hunchback.   *Amṛtodaya* : Jain monk.

tongue was parodied in Latin comedy, though the readings are
too corrupt for much to be made of it now. Shakespeare's
Welshmen and Frenchmen are familiar. Again the vulgar
speech of common people, as opposed to the language of the
educated, has always found its way on to the comic stage.
Dialect also, in a more or less conventional form, has appeared
even in serious plays from Shakespeare's time onwards. More-
over in Greek Tragedy we have the chorus singing in a dialect
different to the general language of the play. The Doric chorus
in the Attic play, like other lyric poetry, is in a *conventional*
dialect, a literary poetic language based on the Doric dialects,[1]
in fact what in India would be called a (literary) Prakrit.

The Indian usage however differs from all these partial
parallels. In the first place we may find four, and regularly
three, different dialects used in the same household, nay by
members of the same family ; secondly, one of these is a learned
('dead') language belonging to a previous stage of linguistic
development; thirdly, dialects purporting to represent widely
distant areas are combined in a single play, and assigned to
particular characters without any obvious reason ; and finally,
the practice has been reduced to definite rules.

The systematisation of the Dramatic Prakrits is not sur-
prising. Everything else about the Drama has been classified
and codified, from the virtues of the various sorts of Hero to
the 'faults' in the endless kinds of poetic ornament. The
making of minute rules seems to have characteristics of the
Brahman in all ages.

Explanations of this Sanskrit-Prakrit Drama may follow two
or three different lines. One line is the **Realistic** : namely that
the conversations in the plays represent the actual conditions
of Indian life in say the Gupta period. Grierson writes: " In
India there is nothing extraordinary in such a polyglot medley.

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[1] See Giles. Manual of Comparative Philology. §§ 614-6. Almost
every word of these three sections dealing with Greek dialects can be
applied to Indian dialects.

It is paralleled by the conditions of any large house in Bengal at the present day, in which there are people from every part of India each of whom speaks his own language and is understood by the others, though none of them attempts to speak what is not his mother tongue.'' [1] Beames suggested a similar explanation.[2] Of course it is admitted that the dialects are conventional in form, not faithful copies of spoken vernaculars, also that the assignment of a particular dialect to a particular sort of menial may have been more or *less* true to fact. Again, granted that educated men could speak Sanskrit and that ladies generally could not, it is not to be supposed that the men could speak nothing but Sanskrit, and habitually addressed not only their wives but even their grooms in that language.

The well-educated man was able to speak Sanskrit. The hero therefore spoke Sanskrit, and by a stage convention spoke it always, just as stage kings almost always, and real kings rarely, wear a crown.

Of course this explanation implies that the form of the classic drama was fixed in the Śaurasenī country. Another line must be adopted to explain the use of Māhārāṣṭrī in verse. This is clearly a case of Literary convention. A school of lyric poetry developed in the South and became famous far beyond the borders of the Great Kingdom. Māhārāṣṭrī verses were doubtless sung throughout India as Persian verses still are. It was natural to regard this dialect as the only appropriate one for Prakrit songs.

It is more difficult to account for the use for the other dialects along this line.[3] The solution of the problem is obviously bound up with the history of the origin and development of

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[1] Encyclopaedia Britannica, 11th ed., Vol. 22, p. 254.

[2] Grammar, Vol. I, p. 7.

[3] Sylvain Levi—Le Théatre Indian (1890), p. 331, suggested that the use of Śauraseni was connected with the development of the Krishna cult at Mathurā the capital of the Śūrasena country. The use of Māgadhi he would regard as a legacy from the ancient *Māgadhas*, the bards of Magadha.

the Indian drama. Of this we have little direct knowledge.
Opinions have differed as to whether richness in Prakrit, as in
the case of the Mrcchakatikam, is a sign of early or of late
date.   Again some authorities believe in an original Prakrit
drama to which Sanskrit was added later.

The fragments of Buddhist plays ascribed to the time of
Kanishka show the use of two or three distinct Prakrits.   The
Sanskrit is not quite "correct" and Prakrit is sometimes
used in stage directions.   On the other hand the plays ascribed
to Bhāsa (not yet dated) evidently prior to the Mrcchakatikam
are not so rich in Prakrit.   One play has none, and some at
least of these plays are closer in feeling and diction to the
Mahābhārata than to Kālidāsa or Bhavabhūti.   The extreme
antiquity of Bhāsa's plays has been supposed to be supported
by the character of his Prakrit, e.g. ayyautta instead of
ajjautta.   This however is a common feature in South Indian
MSS.   The Trivandrum edition of Bhāsa's works is based on
South Indian MSS.   As so often happens, these MSS. are evi-
dently unreliable for the original form of the Prakrit.[1]

A Prakrit origin has been proposed not only for the Drama,
but also for the Epic and Purānas,[2] that the Brhatkathā was
composed in Paiśāci Prākrit is recorded by literary tradition
(*vide* p. 69 above).   The evidence for Prakrit originals of the
Mahābhārata and Purānas consists in small points of grammar
and metre considered to point to *translation* from Prakrit.
The question cannot be discussed here.   It should be remem-
bered however that all poetry and verse, that has had a

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[1] hm for mh and hn for nh at first sight appear archaic, but are pro-
bably only orthographical variations; cf. guhmadu=(*gumphatu*).   In the
Svapnavāsavadatta the Vidūṣaka speaks Śaurasenī, while the dialect of
the ladies and servants contains many forms proper to Māhārāṣṭri (or
AMg.).

[2] Pargiter.   Dynasties of the Kali Age.   Grierson.   Enc. Brit. Prakrit,
p. 253.

    Compare also the theories of the origin of the Pañcatantra.   (Hertel.)
    Jayadeva's Gītagovinda is supposed to be based on an Apabhraṃśa
original.   (Pischel).

popular origin, must have existed (in some form however indefinite and fluctuating) in the popular speech before it was crystallised in Sanskrit. If the poem be old enough, the original must have been current in Primary Prakrit, not in Middle Indian. Primary Prakrit would not be identical with the "Sanskrit" of Pāṇini but it would bear a strong family resemblance thereto. Progressive Sanskritising at a later period, acting unevenly on various portions of the work, would produce much the sort of phenomenon we actually find in the Epic Dialect. Such a sanskritisation of Primary Prakrit is very different in its significance from translation out of a Middle Indian Prakrit into the Classical Sanskrit.

A special section of Prakrit Literature is formed by the **Prakrit Grammars**.

The oldest authority is the *Bhāratīyanātya śāstra* which gives only a short description of Prakrit grammar in verses 6–23 of Chapter 17. Chapter 32 contains examples in Prakrit. Unfortunately the text of this work is so corrupt, that little use can be made of it.

There seems to be no good authority for ascribing to Pāṇini a grammar called *Prākṛtalakṣaṇa*. The oldest Prakrit grammar extant is the **Prākṛtaprakāśa** of Vararuci **Kātyāyana**, who has been identified with the author of the *Vārttika kāra*.[1] The oldest commentary on the *Prākṛtā-prakāśa* is the Manoramā of Bhāmaha. With this commentary the work has been edited and translated by Cowell. (See Bibliography). In Chapter X on Paiśāci Bhāmaha gives two short quotations from the lost Bṛhatkathā.[2]

Caṇḍa in his **Prākṛtalakṣaṇa** deals with M. and the Jain Prākrits (AMg. JM. JŚ.) together. The arrangement of the work shows it is comparatively ancient.

The most important of the Prakrit grammars is that of **Hemacandra** of Gujarat (1088–1172 A.D.).

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[1] **For the authorities see Pischel Gr. § 32.**

[2] **Under Sūtra 4.** *ivasya pivaḥ* ‖ **Kamalaṃ piva mukham.** Sūtra 14. *hṛdayasya hitaakaṃ* ‖ Hitaakaṃ harasi me taluni.

This forms the eighth chapter of his Siddha Hemacandra, the first seven chapters of which deal with Sanskrit grammar. The same author compiled a Deśīnāmamālā.

Other grammars are :—The last chapter of the *Saṃkṣipta-sāra* of *Kramadīśvara* ; this follows Vararuci and is of little value. *Prākṛtavyākaraṇa* of *Trivikramadeva* (about 13th century) follows Hemacandra.

Prākṛtasarvasvam of *Mārkaṇḍeya Kavīndra* who lived in Orissa in the reign of a Mukundadeva (perhaps 17th century).

Prākṛtakalpataru of Rāmatarkavāgīśa and many others of less importance.

Isolated verses in **Apabhraṃśa** occur in Jain works, in treatises on poetics and in late collections of stories like the Seventy Tales of a Parrot and the Twenty-five Tales of the Vampire. More remarkable is the inclusion by many MSS. of Apabhraṃśa verses in the 4th Act of the Vikramôrvaśīyam to be recited by King Purūruvas.[1] Another source of Late Prakrit or Apabhraṃśa verses is the Prākṛta-Paiṅgalaṃ, an Anthology of the fourteenth century or later.[2]

[1] S. P. Paṇḍit (Bombay Sanskrit Series) omits them as spurious. His reasons for doing so have been disputed.

[2] Edited by C. M. Ghosh in the Bibliotheca Indica, with commentaries, various readings and glossary.

PART II.

Extract No. 1.

Interlude preceding the 2nd Act of the **Ratnāvalī**. A dia-
logue between the heroine's two girl-friends Susaṅgadā and
Niuṇiā.

Susaṅgadā enters with a *maina* in a cage.

Susaṅ : Haddhī haddhī[1]। Adha kahiṃ dāṇiṃ mama hatthe
imaṃ sāriaṃ ṇikkhivia[2] gadā me piasahī Sāariā bhavis-
sadi ? (*Looking another way*) Esā khu[3] Ṇiuṇiā, ido jjevva
āacchadi.

[*Enter Nipuṇikā*].

Nipu : Uvaladdho[4] khu mae bhaṭṭiṇo vuttanto : tā jāva gadua
bhaṭṭiṇīe nivedemi. (*Steps round*).

Susaṅ : Halā Niuṇie! Kahiṃ dāṇiṃ viṃhaâkhittahiaā[5] via
idha-tṭhidaṃ maṃ avadhīria ido adikkamasi ?

Nipu : Kadhaṃ Susaṅgadā? Halā Susaṅgade! suṭṭhu tae
jāṇidaṃ.[6] Edaṃ[7] khu mama viṃhaassa kāraṇaṃ.

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[1] Haddhī = *hā dhik*. Adha § 14. Kahiṃ in form a loc. sing.=*kasmin*
also used for " where ? " and " whither ? " dāṇiṃ § 74.

[2] ṇikkhivia gerund of ṇikkhivadi (*ni + kṣip*). In the previous Act the
Heroine Sāgarikā mentioned giving her *maina* into Susaṅgadā's charge,
" Sāriā mae Susaṅgadāe hatthe samappidā " (= *samarpitā*) before going
with Queen Vāsavadattā to the Love God's grove, where indeed she saw
not the God but the King. gadā § 125. piasahī §§ 9, 45, 13.

[3] Capeller has Esā kkhu for esā khu (=*khalu* § 74) but only e and o
should be so shortened in Ś. (Pischel, § 94). idö jjëvva § 68 (2).

[4] uvaladdho §§ 17, 125. mae § 106. bhaṭṭiṇo § 96. tā from vedic *tāt*
" so." jāva §§ 1, 29. gadua, gerund § 122. " So I will go and tell my
mistress."

[5] viṃhaa § 47. ākhitta (√*kṣip*) § 125. hiaa §§ 9, 60. via=*iva* (from
(*v*)*iva*). (ṭ)ṭhida (√*sthā*) § 125. adikkamasi (√*ati kram*).

[6] suṭṭhu § 38. jāṇidaṃ § 125 (√*jñā*) " you are quite right."

[7] edaṃ § 12.

Ajja [1] kila bhaṭṭā Siri-pavvadādo āadassa Siri-Khaṇḍa—
Dāsanāmadheassa dhammiassa saāsādo aāla-kusuma-sañja-
ṇaṇa-dohalaṃ sikkhia, attaṇo [2] parigahidaṃ ṇomāliaṃ
kusuma-samiddhi-sohidaṃ [3] karissadi tti edaṃ vuttantaṃ
devīe ṇivediduṃ pesida mhi.   Tumaṃ uṇa [4] kahiṃ
paṭṭhidā ?

Susaṅ : Piasahiṃ Sāariaṃ aṇṇesiduṃ.[5]

Nipu : Diṭṭhā [6]   mae   Sāariā   gahida-samuggaa-citta-phalaa-
vattiā kaalīharaṃ pavisantī. Tā gaccha piasahiṃ. Ahaṃ
pi Devīsaāsaṃ [7] gamissaṃ.

<div align="center">

[*Exeunt*].

Translation.

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Susaṅ : Oh dear, oh dear! Now wherever has Sāariā got to
after thrusting this maina into my hand ? (*Looking another
way*) Why, here is Ṇiuṇiā coming this way.

[*Enter Nipuṇikā*].

Nipu : Well I have received this news from the master, so I
will just go and tell my mistress. (*Steps round*).

Susaṅ : Hullo Ṇiuṇiā ! why, how is this ? you seem altogether
perplexed, and go walking off without noticing me stand-
ing here.

Nipu : What Susaṅgadā ? Hullo Susaṅgadā ! You are quite
right. This is the cause of my perplexity. To-day the

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[1] ajja § 44. Siri § 68. pavvadādo '' from the mountain.'' § 50, § 86.
āada § 2. dhammia 'righteous' here='' juggler,'' dhammiassa saāsādo
'' from a juggler '' (*sakāśāt*). aṅla = *akāla*.

[2] attaṇo § 100. gahida ($\sqrt{grah}$) § 125. ṇomāliā § 75.

[3] '' bright with an abundance of flowers '' tti § 74. pesidā mhi § 68(1)
(*pra + iṣ*).

[4] uṇa='but' (*punar* in this meaning is treated as an enclitic § 3 :
meaning '' again '' it becomes puṇo). paṭṭhidā (*pra +* $\sqrt{sthā}$).

[5] aṇṇesiduṃ Inf. fr. aṇṇesadi (*anu +* $\sqrt{iṣ}$).

[6] diṭṭha § 125 (*dṛś*) samuggaa '' box '' (*samudga*). citta-phalaa '' paint-
ing tablet,'' vattiā '' paint brush '' (*vartikā* also means '' wick.'' cf. H.
battī). kaalīharaṃ for kaalīgharaṃ.

[7] saāsaṃ '' to,'' pi § 74.

master learned from a juggler named Siri Khaṇḍa Dāsa,
returned from the mountain of Śrī, about the longing to
see flowers produced out of season, and I have been sent
to inform the Queen, that he will make a jasmine bright
with an abundance of flowers if she will embrace it.
But where are you off to?

Susaṅ : To hunt for our Sāariā.

Nipu : I saw Sāariā with her paint-box, tablet and brush going
into the plantain-house. So go to your friend. I will go
to the Queen.

Sauraseṇī.   **Extract No. 2.**

Ratnāvalī, Act II. Soliloquy of Sāgarikā and conversation
with Susaṅgatā.

[*Enter Sāgarikā with a painting tablet, and evidently in love*].

Sā : Hiaa, pasīda pasīda.[1] Kiṃ iminā[2] āāsa-mettaphalaeṇa
dullahajaṇa-ppatthaṇâṇubandheṇa? Aṇṇaṃ ca. Jeṇa jĕvva
diṭṭhamĕtteṇa īdiso[3] saṃtāvo vaṭṭadi puṇo vi taṃ jĕvva
pekkhiduṃ ahilasasi tti aho de[4] mūḍhadā! Adiṇisaṃsa[5]
hiaa. Jammado[6] pahudi saha saṃvaḍḍhidaṃ imaṃ
jaṇaṃ pariccaia khaṇa-mĕtta-daṃsaṇaparicidaṃ[7] jaṇaṃ
aṇugacchanto ṇa lajjasi? adha vā ko tuha doso? Anaṅga-
sarapadaṇabhīdeṇa[8] tae evvaṃ ajjhavasidaṃ. Bhodu!
Anaṅgaṃ dāva uvālahissaṃ.[9] (*Tearfully*) Bhaavaṃ Ku-

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[1] Pasīda (*pra + sad*).

[2] iminā = aṇeṇa. -mĕtta § 69. dullaha ' hard to attain ', ppattḥaṇā
' desire' (*prārthaṇā*). aṇṇaṃ § 48.

[3] īdiso § 70. saṃtāvo ' anguish ' (*tap*). vaṭṭadi § 45. ahilasasi (*abhi +
laṣ*).

[4] de § 3.

[5] *ati* — *nṛśaṃsa* ' very cruel.'

[6] Jammado ' from birth ' pahudi § 12. vaḍḍhida past. part. (*vṛdh*).
pariccaïa cf. sacca § 44. (*pari + tyaj*).

[7] daṃsaṇa §§ 49, 64.

[8] padaṇa § 20 (cf. H. पड़ना). ajjhavasidaṃ cf. § 44. (*adhi + ava + so*)
bhodu cf. § 75.

[9] uvālahissaṃ ' I will reproach ' (*upa + ā + labh*).

sumâuha ṇijjida-surâsuro [1] bhavia, itthîjaṇaṃ paharanto
ṇa lajjasi ? savvadhā mama mandabhāiṇīe iminā duṇṇi-
mitteṇa [2] avassaṃ maraṇam uvaṭṭhidaṃ. (*Looks at her
tablet*) Tā jāva ṇa ko vi idha āacchadi tāva ālĕkkha-samap-
pidaṃ [3] taṃ ahimadaṃ jaṇaṃ pekkhia [4] jadhāsamīhidaṃ
karissaṃ. (*Takes the tablet and resolutely fixes her atten-
tion, then sighs*) Jaï vi adi-saddhaseṇa [5]) vevadi aaṃ adi-
mĕttaṃ me aggahattho, tadhā vi tassa jaṇassa aṇṇo
daṃsaṇôvāo [6] ṇatthi tti jadhā tadhā ālihiă pekkhissaṃ.
[*Enter Susaṅgadā*].

Susaṅ : Edaṃ khu kaalîharaṃ tā jāva pavisāmi. (*Enters and
looks surprised*) Kiṃ uṇa esâ garuâṇurāâkhitta-hiaā [7]
ālihantī ṇa maṃ pekkhadi. Tā jāva diṭṭhipadaṃ se [8]
pariharia ṇirūvaissaṃ. (*Goes softly behind her, and looks
over her shoulder. Delightedly*) Kadhaṃ ? Bhaṭṭā ālihido !
sāhu Sāarie sāhu ! Adha vā ṇa kamalâaraṃ [9] vajjia rāa-
haṃsī aṇṇassiṃ ahiramadi.

Sā : (*Tearfully*) Ālihido mae eso. Kiṃ uṇa ṇivadanta [10]-bāha
-salilā me diṭṭhī pekkhiduṃ ṇa pabhavadi. (*Looking up
and forcing a smile*) Kadhaṃ Susaṅgadā ? Sahi Susaṅgade
ido uvavisa. [11]

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[1] ṇijjida (*nir + ji*). bhavia § 122. itthī (=*strī*) held to indicate old form
*istrī. paharanto pres. part. (*pra + hṛ*).

[2] duṇ-ṇimittaṃ ' omen.' uvaṭṭhidaṃ (*upa + sthā*).

[3] = *ālekhya-samarpitam*.

[4] pekkhia § 122.

[5] saddhasa =*sādhvasa*.

[6] uvāo. ' means ' § 17. ṇatthi " isn't " § 83.

[7] garua " heavy " § 71.

[8] se ' her ' § 109. pariharia. gerund (*pari + hṛ*). ṇirūvaissaṃ ' I will
investigate ' § 17.

[9] kamalâaraṃ ' mass of lotuses,' a lotus pool. vajjia gerund of vajjed
(*vṛj*) " excepting."

[10] ṇivadanta § 17. -bāha- (*bāṣpha*) against § 38. For -" tear," appar-
ently bappha becomes *bāphṇ—būha (§§ 63. 13). In the meaning ' steam,'
etc., it remains bappha (cf. H. बाफ भाप) (Pisch. § 305).

[11] uvavisa (*upa + viś*).

Susaṅ : (*Approaching and looking at the tablet*) Sahi, ko eso tae ālihido ?

Sā : Sahi ṇaṃ paütta-mahûsavo [1] Bhaavaṃ Anaṅgo.

Susaṅ : (*Smiling*) Aho de ṇiuṇattaṇam ! Kiṃ uṇa suṇṇam via cittaṃ paḍibhādi ! tā ahaṃ pi ālihia Radi-saṇādhaṃ karissaṃ. (*Takes the brush and paints*).

Sā : (*Indignantly on recognising the drawing*) Kīsa [2] tae ahaṃ ettha ālihidā ?

Susaṅ : Sahi kiṃ aāreṇa kuppasi [3] ? Jādiso tae Kāmadevo ālihido, tādisī mae Radī ālihidā tā aṇṇadhā-saṃbhāviṇi kiṃ tuha ediṇā [4] ālavideṇa ? Kadhehi savvaṃ vuttantaṃ.

Sā : (*In confusion aside*) Ṇaṃ [5] jāṇida mhi piasahīe. (*Aloud*) Piasahi, mahadī khu me lajjā. Tā tadhā karesu [6] jadhā ṇa edaṃ vuttantaṃ avaro ko'vi jāṇissadi.

Susaṅ : Sahi, mā lajja, mā lajja.

Translation.

Sā : Be quiet, my heart, be quiet. What is the use of keeping on wanting a person that is unattainable ! It only results in trouble. Another thing—What folly is this, that though the mere sight of him results in such anguish, thou desirest to see him again ! Cruel, cruel heart ! art not thou ashamed to desert this person that has grown up with you from birth, and go after one known only from a moment's glance ? Nay what fault is it of thine ? Thou didst so determine when frightened by the falling of the Love-God's arrows. Be it so, then I will chide the God of Love. Revered Lord of the Flower Bow after vanquishing. Gods and Demons art not ashamed to harry womenfolk ?

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[1] paütta § 125 (*pra* + *vṛt*).

[2] Kīsa " why ? " ettha " here " § 70.

[3] kuppasi " art angry."

[4] ediṇā = edeṇa. ālavida (*ā* + *lap*). savva § 45. (H. sab.)

[5] ṇaṃ = *nūnám.*

[6] karesu § 116. avaro § 17. (H. āur).

Utterly illfated that I am, this omen inevitably means my death is imminent.

So while no one is coming, I will just gaze at this beloved one in picture limned, and gaze to my heart's content. Although perturbation makes my finger shake so violently, yet I have no other means of seeing him, so I shall see him just as I draw him.

Sūsaṅ : This must be the plantain house. So I will go in. Why her heart is so beset with deep attachment that she does not see me as she draws. I will avoid her line of vision and find out what she is up to. What ? drawn the master, Bravo, Sāariā bravo ! Of course a swan does not delight in ought but a lotus pool.

Sā : I have drawn him, but my sight is drowned in falling tears and cannot see him. What Susaṅgadā ? Sit down here my dear Susaṅgadā.

Susan : Who is this you have painted ?

Sā : The Revered Lord of Love, whose great Festival it is.

Susaṅ : Ah, how clever you are ! But the picture seems rather empty. So I will paint in Rati at his side.

Sā : Why have you drawn *me* there ?

Susaṅ : My dear, why are you angry without any reason ? I have drawn a Rati to match your God of Love ! So, dissembler, away with circumlocution, and tell me all about it.

Sā : So she has found me out—the dear !

My dear, I am much ashamed. So do take care that nobody else comes to know of it.

Susaṅ : My dear, there's nothing to be ashamed of.

Sʹauraseni.   Extract No. 3.

This extract is taken from the Bengal recension edited by Pischel (1877), p. 29. A comparison with the usual or "Devanāgarī" version will show that considerable liberties must have been taken with the original text. Here the king carries

a bow in his hand and wears a garland of forest flowers, in the other version he is attended by **Javaṇīhiṃ** ' with Yavana women' who carry the bows and wear the flowers. There the king passes a sleepless night thinking of his beloved, here it is the Vidūṣaka who cannot sleep though worrying about his return—to luxury !

The Vidūṣaka in the second act of Śakuntalā describes his troubles as companion to a sportive monarch.

Hī māṇahe,[1] bho hadŏ mhi, edassa miaā-sīlassa[2] raṇṇo vāassabhāveṇa nivviṇṇo. ' Aaṃ mao,[3] aaṃ varāho' tti maj-jhandiṇe vi gimhe virala-pādava-cchāyāsu vaṇa-rāisu[4] āhiṇḍia, patta-saṅkara-kasāa-virasāiṃ[5] uṇha-kaḍuāiṃ pijjanti giri-naī-salilāiṃ. Aṇiada-velaṃ[6] ca uṇhôṇhaṃ maṃsaṃ bhuñjiadi. Turaa-gaāṇaṃ ca saddeṇa rattiṃ[7] pi ṇatthi pakāma-suidavvaṃ.

Mahante jjeva paccūse[3] dāsīe puttehiṃ sāuṇia-luddhehiṃ kaṇṇôvaghādiṇā[9] vaṇagamaṇa-kolāhaleṇa pabodhīāmi[10] etti-keṇâvi[11] dāva pīḍā ṇa vuttā jado gaṇḍassa uvari vipphoḍao

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[1] Hī māṇāhe, an exclamation assigned by high authority to Vidūṣakas, expressing weariness. Another reading is Hī hī bhŏ. This however is said to express astonishment.

[2] miaā ' hunting.' raṇṇo § 99. nivviṇṇo ' disgusted ' $(nir + vid)$.

[3] mao " deer." majjhaṃdiṇe cf. § 69. gimhe ' in summer' §47. pādava ' tree ' § 17.

[4] vaṇa-rāisu ' in forest tracks.' āhiṇḍia ' wandering' hiṇḍ a Prākritic possibly non-āryan root, " to wander " cf. āhiṇḍaa = traveller (Mṛcch.)

[5] patta ' leaf' §45. saṃkara " mixture." uṇha · hot' §47. kaḍua · bitter.' pijjanti Passive ' are drunk.'

[6] aṇiada ' uncertain' $(\sqrt{yam})$. bhuñjiadi Passive ' is eaten.'

[7] rattiṃ pi, acc. of duration, ' Through the night ': the other version has rattimmi vi ' even at night.' suidavvaṃ = suvidavvaṃ from suvad i · sleeps.'

[3] paccūse · at dawn' cf. §44. sāuṇia ($= śākunika$) -luddha ($= lubdha$, commoner $lubdhaka$) ' hunter, ' fowler.'

[9] ' ear-splitting.' kaṇṇa cf. Panjabi kann, H. kān. vaṇa-gamaṇa · forest-going,' i.e. of foresters not of ascetics. The other version has -ggahaṇa ' forest-taking' explained by commentary as a " drive." This makes better sense.

[10] pabodhīāmi ' am awakened ' passive.

[11] Ś. ĕttika (M. ĕttia) $etāvat$. vuttā ' finished ' $(vṛt)$. vipphoḍao ' a pimple on top of a boil' $(vi + sphuṭ)$.

saṃvutto. Jeṇa[1] kila amhesuṃ avahīṇesuṃ tattha-bhava-
dā maâṇusāriṇā assama-padaṃ pavitthena[2] mama adhaṇṇadāe
Sauntalā ṇāma kā vi tāvasa-kaṇṇaā ditthā. Taṃ pekkhia
saṃpadaṃ ṇaara gamaṇassa kadhaṃ[3] pi ṇa karedi. Edaṃ
jjeva cintaantassa mama pahādā[4] acchīsuṃ rāaṇī. Tā kā
gadī ? Jāva ṇaṃ kidââraparikammaṃ[5] pia-vaassaṃ pekkhā-
mi. Eso bāṇâsaṇa-hattho hiaa-ṇihida-pia-aṇo vaṇa puppha-
mālā-dhārī ido jjeva āacchadi piavaasso. Bhodu aṅga-madda-
vialo[6] bhavia citthissaṃ, evaṃ pi ṇāma vissāmaṃ[7] laheaṃ.

Translation.

Pf. heigho! I am weary to death of being companion to this
king with his hunting habits. After wandering along tracks
in the jungle with hardly a tree to give shade, in the middle of
a summer day, mind you, with cries of 'Here's a deer' or
'Here's a boar'; then the water we drink is from mountain
streams warm, bitter, and with a nasty astringent flavour from
being mixed with leaves. Meals at ungodly hours, and nothing
to eat but meat, burning hot! Even during the night it is im-
possible to get proper sleep for the noise the horses and
elephants make. At earliest dawn the rascally[3] fowlers wake
me with the earsplitting din of a forest drive.[9] And with all
this my troubles are not ended, for now there's a pimple on
top of the boil. For (yesterday) after leaving us behind, His

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[1] The other version has hio 'yesterday' § 58. amhesuṃ loc. plur.
§ 106. The anusvāra is optional.

[2] pavittha (pra + viś) adhaṇṇadā 'misfortune,' § 48. Saüntalā. this is
correct not Saündalā.

[3] kadhaṃ 'mention' § 13. (kathām).

[4] pahādā (pra + bhā). acchīsuṃ loc. plur. § 39.

[5] kida § 125, āâra (ācāra), parikammo "toilet."

[6] madda 'crushing,' 'bruising' (mṛd): the other version has bhaṅga
vialo (= vikalo) 'lame.'

[7] vissūmaṃ 'rest' (vi-śram). laheaṃ opt. § 117, (ii) (labh).

[3] Literally 'sons of a slave (girl),' mere abuse like the mediaeval
" whoreson " so frequent in Shakespearian comedy.

[9] Reading -ggahaṇa.

Highness in pursuit of a deer entered a hermitage and, to my misfortune, caught sight of some hermit girl called Saüntalā. From the moment he saw her, not a word does he say about returning to town. I was thinking of this when night fell on my eyes. Well, what's to be done ? I will go and see my good friend when he has finished his usual toilet. (*Steps round and looks up*). Here he comes with bow in hand, his beloved fixed in his heart, and a garland of forest flowers round his neck. Good, I will pretend my limbs are so knocked about I can't stand up straight. So perhaps I may get a rest. (*Stands leaning on his staff*).

Śauraseni.   Extract No. 4.

Śakuntalā before the King, who has forgotten her (Act 5).[1] (*Aside*) Imaṃ avatthantaraṃ[2] gade tādise aṇurāe kiṃ vā sumarāvideṇa.[3] Adha vā attā dāṇiṃ me sodhaṇīo.[4] Bhodu, vavasissaṃ.[5] (*Aloud*) Ajjaütta! (*Breaks off*) Adha vā saṃsaido[6] dāṇiṃ eso samudāāro.[7] Porava! juttaṃ[5] nāma tuha purā assamepade sabbhāv-uttāṇahiaaṃ[8] imaṃ jaṇaṃ tadhā samaa-puvvaṃ[10] saṃbhāvia saṃpadaṃ īdisehiṃ akkharehiṃ paccācakkhiduṃ.[11]

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[1] Pischel's Edition, p. 104.   cf. Monier Williams, p. 203.

[2] 'Changed condition.'

[3] Past part. caus. of sumaredi.

[4] sodhaṇīo caus. gerundive (*śudh*).   The other version has soaṇīo ' to be sorrowed for.'

[5] vavasissaṃ fut. (*vy + ava + so*) ' I will decide.'   Comm. supplies ' to tell a secret.'   Perhaps " will make an effort."   Ajjaütta § 2.

[6] " questionable " (*sam + śi*).

[7] =*samudācāro* " address," i.e. the word ' Ajjaütta.'   In the drama this is the regular form of address for a wife to her husband, but t is not limited to this relation.

[8] juttaṃ nāma ' It is fitting forsooth ' § 34.   Other version has na juttaṃ nāma.

[9] " Open-hearted through good nature."

[10] With (preceded by) a contract (*samaya*).   saṃbhāvia.   The other version has patāria ' having seduced ' or ' misled.'   akkhara ' syllable.' ' word.'

[11] ' To repulse' (*prati + ā + cakṣ*).

The King is shocked and indignant.[1]

Śakuntalā continues :—

Bhodu. Paramatthado[2] jaï para-pariggaha-saṅkiṇā tae edaṃ paüttaṃ, tā ahiṇṇāṇeṇa[3] keṇa vi tuha[4] saṃdehaṃ avaṇaïssaṃ.[6]

[The King mutters a legal phrase about the ' Primary Rule '].

Haddhī haddhī! aṅgulīaa-suṇṇā[6] me aṅgulī. (*Turns in distress to Gautamī*).

Gautamī. Jāda[7] ṇaṃ de Sakkâvadāre Sacītitthe[8] udaaṃ vandamāṇāe pabbhatthaṃ aṅgulīaaṃ.

[The King smiles and reflects on female cunning].

Śak : Ettha[9] dāva vihiṇā daṃsidaṃ pahuttaṇaṃ,[10] Avaraṃ de kadhaïssaṃ.[11]

[The King is still willing to listen].

Ṇaṃ ekkadiasaṃ vedasa-ladā-maṇḍavae ṇalinī-vatta-bhāaṇagadaṃ[12] udaaṃ tuha hatthe saṃṇihidaṃ āsi.[13]

[The King still listens].

Takkhaṇaṃ[14] so mama putta-kidao maa-sāvao uvatthido. Tado tae aaṃ dāva padhamaṃ[15] pivadu tti aṇukampiṇā uva-

1 Sanskrit coming between the Śauraseni speeches has been omitted.

2 = *paramárthato* ' really.' jaï Ś. has also jadi § 1.   pariggaha ' wife.' pauttaṃ § 125 (*yuj*).

3 ' token.' The name of the play in Śauraseni would be Ahiṇṇāṇa Saüntalaṃ.

4 Pischel read tava. In 1900 he would have preferred the other reading tuha. cf. Grammar § 421.

5 (*apa + nī*).

6 ' devoid of its ring.'

7 Jāda '' my son.''

8 Śakrāvatāre Śacītīrthe.   pabbhatthaṃ ' slipped off ' (*pra + bhraṃś*).

9 ettha ' here.'   § 70.

10 = (*prabhu-'vam*) -ttaṇaṃ goes back to -*tvanam*

11 kadhaïssaṃ § 134.

12 ' lying in a lotus-leaf cup.'

13 āsī § 133.

14 = *tat kṣaṇam*.   puttakidao ' fosterchild.' The compound is inverted. maa-sāvao ' fawn' (-*śābaka*).

15 padhamaṃ § 20.   uvacchandido ' coaxed ' (*upa + chand*).

cchandido. Ṇa uṇa de avaricidassa [1] hatthādo udaaṃ avagado pāduṃ. Pacchā tassiṃ jjevva udae mae gahide [2] kado teṇa paṇao.[3] Etthantare vihasia bhaṇidaṃ tae. "Saccaṃ savvo sagandhe vīsasadi,[4] jado duve vi tumhe āraṇṇakāo" tti.

[The King is touched, but thinks that these are "false honied words," and to Gautamis' protest replies with a verse on the guile of female cuckoos—much more the guile of women!]

S'akuntalā is indignant.

Aṇajja! attaṇo hiaāṇumāṇeṇa kila savvaṃ edaṃ pekkhasi. Ko ṇāma aṇṇo dhamma-kañcua-vavadesiṇo[5] taṇa-channa-kūvôvamassa tuha aṇukārī bhavissadi.

[Duṣyanta's acts are well known—says the King. This is nonsense].

Sutthu. Dāṇiṃ attacchandânuāriṇī saṃvutta mhi jā imassa Puru-vaṃsassa paccaeṇa[6] muha-mahuṇo hiaa-pattharassa hattha-bbhāsaṃ uvagadā.

(*Hides her face in the end of her sārī and weeps*).

Translation.

S'ak : (*Aside*) When such love has so changed, what use is there in bringing it to mind ? Yet it is for me to clear myself. Well, I will try. (*Aloud*) My sweet lord ! (*Breaks off*) Nay this address may now be questioned. Scion of the Purus! It is meet forsooth for thee after union with me at that time in the hermitage, after a solemn pledge to me, that am openhearted through good nature, now to repulse me with such words as these.

So be it. If in real truth you think I am another's wife and

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[1] avarīcida ' stranger ' ($a + pari + ci$).

[2] gahida § 125.

[3] paṇao ' confidence ' ($pra + nī$).

[4] vīsasadi = vissasadi ($vi + śvas$) cf. § 63. dhamma § 48.

[5] vavadesi ' pretending ' ($vi + apa + diś$). channa " hidden."

[6] paccaa (= $pratyaya$). patthara (cf. H. patthar) ($pra + str$). abbhāsaṃ (= $abhyāśam$ sometimes written $abhyāsam$) ' proximity.' etc.

hence your attitude, then I will remove your doubts with a token—alas! there is no ring on my finger.

Gautamī: Why, your ring must have slipped off when you were worshipping the water at Śacī's tirtha in Śakrâvatâra.

Ŝak: In this indeed Fate shows its power! I will tell you another thing.—One day then in the Cane Bower some water lying in a lotus-leaf cup was resting in your hand—at that moment my fosterling the fawn came up. Then you coaxed it gently that it should drink first. But it would not come to drink the water from your hand, as you were a stranger. Afterwards when I took that very water it gained confidence. Then you langhed and said—
" Truly, everything trusts its kin, and both of you are forest-born."

Caitiff! You look at all this in the light of your own conscience. What other could resemble you airing the garb of virtue, but all the while like a hidden well in the grass ?

Very well! Now am I become a wanton, who through trust in this race of Puru sought refuge with a man of honey-lips and a heart of stone.

Ŝauraseni.   Extract No. 5.

Karpūra-mañjarī.   Act. IV.[1]

The Heroine " Camphor Blossom " has been shut up in a room in the Queen's section of the palace, but there is a subterranean passage from this room to the palace-garden. The Queen has had the garden end of this passage closed up.

Sārangikā enters to the King and Jester with a message from the Queen.

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[1] Harvard Oriental Series, No 4. An excellent edition of this play by Dr. Sten Konow with Vocabulary, and also a racy translation by Prof. Lanman, with some touches of Western *apabhramśa* ! Text pp. 102–110 Trans. pp 281–285.

Sāraṅgikā. (*Looking before her*) Eso mahārāo maragada-
puñjādo [1] Kaalīgharaṃ aṇuppaviṭṭho. Tā gadua devīe
viṇṇāvidaṃ [2] nivedemi. (*Approaches*) Jaadu jaadu bhaṭṭā.
Devī viṇṇavedi jadhā sāaṃsamae [3] tumhe mae pariṇāi-
davva [4] tti.

Jester: Bhodi kiṃ edaṃ akaṇḍa-kumbhaṇḍa-paḍaṇaṃ ? [5]

King: Saraṅgie sabbaṃ vitthaveṇa [6] kadhesu.

Sāra: Edaṃ viṇṇavīadi. Aṇantarâdikkanta-caduddasī-divase [7]
Devīe pŏmma-rāa-maī Gorī Bheravāṇandeṇa kadua
paḍiṭṭhāvidā. [8] Aaṃ ca dikkhā-vihi-ppaviṭṭhāe [9] Devīe
viṇṇatto [10] joīsaro guru-dakkhiṇā-ṇimittaṃ. Bhaṇidaṃ
ca teṇa "Jaï avassaṃ dakkhiṇā dādavvā, tā esā dīadu." [11]
Tado Devīe viṇṇattaṃ. "Jaṃ ādisadi Bhaavaṃ" ti
Puṇo vi ullavidaṃ [12] teṇa. "Atthi ettha Lāḍadese
Caṇḍaseṇo ṇāma rāā. Tassa duhidā Ghaṇa-sāra-mañjari
tti. Sā devva-ṇṇaehiṃ [13] ṇidiṭṭhā jadhā esā Cakkavaṭṭi-
ghariṇī bhavissadi tti. Tado sā mahārāeṇa pariṇedavvā, [14]

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[1] maragada § 12. " emerald-heap " apparently the name of a seat or
an arbour, whence the king watched ' Camphor-cluster' on the swing.
aṇuppaviṭṭho (*anu + pra + viś*).

[2] Past part. caus. (*vi + jñā*).

[3] sāaṃsamae " in the evening."

[4] Gerundive of causal (*pari + ṇī*), lit. " you are to be made to marry
by me."

[5] akaṇḍa ' unexpected' kumbhaṇḍa ' white gourd.' § 62. Lanman
renders " shower of water-melons from a clear sky."

[6] Causal Passive.

[7] ' On the fourteenth day just past.' pŏmma § 36 ' made of rubies.'

[8] Caus. p. part. (*prati + sthā*).

[9] dikkhā ' consecration' vihi ' observances' ppaviṭṭha (*pra + viś*)
' begun.'

[10] viṇṇatto ' consulted' (=*vijñapto*), joīsaro ' sorcerer'—lord of *yoga*,
dakkhiṇā ' present,' ' fee.'

[11] dīadu Pass. Imperative ' let it be given.'

[12] (*ut + lap*).

[13] devvaṇṇa ' soothsayer' (*daiva-jña*), ṇidiṭṭhā (*ni + diś*). ghariṇī ' wife.'
of a Cakkavatti ' Emperor.'

[14] ' Must be married.'

jeṇa gurussa[1] vi dakkhiṇā diṇṇā bhodi; bhaṭṭā vi Cakka-
vaṭṭī kido bhodi.   Tado devīe vihasia bhaṇidaṃ "Jaṃ
ādisadi Bhaavaṃ" ti.   Ahaṃca viṇṇaveduṃ pesidā.
Guru-dakkhiṇā vi diṇṇā.

Jester: (*Laughing*) Edaṃ taṃ sīse sappo, desantare vejjo![2]
Idha ajja vivāho, Lāḍadese Ghaṇasāramañjarī!

King.   Kiṃ de Bheravāṇandassa pahāvo parŏkkho?[3]

Sāra: Devīe kāridaṃ pamad-ujjāṇassa[4] majjha-ṭṭhida-vaṭa-
tarumūle Cāmuṇḍā adaṇaṃ.[5]   Bheravāṇando vi Devīe
samaṃ tahiṃ āgamissadi.   Tag-gade[6] a tak-khaṇa-vihide
kodua-ghare vivāho bhavissadi—(*Steps about and exit*).

King.   Vaassa! savvaṃ edaṃ Bherav āṇandassa viambhidaṃ[7]
ti takkemi.

Jester: Evaṃ ṇedaṃ.[8]   Ṇa hu maa-lañchaṇaṃ[9] antareṇa
aṇṇo miaṅka-maṇi-puttaliaṃ[10] pajjharāvedi sehāliā-kusum-
ukkaraṃ vā karedi.

[Enters the magician Bhairavānanda].

Bhaira: Iaṃ sā vaṭa-taramūle ṇibbhiṇṇassa[11] suraṅgā-duvā-
rassa pidhāṇaṃ Cāmuṇḍā.   (*Stretches out his hand to her
in worship and recites a verse in Māhārāṣṭrī*)—"Victorious
is Kālī," etc.   (*Enters and sits down*) Ajja vi ṇa ṇiggacc-
hadi suraṅgā-duvāreṇa Kappūra-mañjarī.

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[1] gurussa § 90.   diṇṇa § 125.   viṇṇaveduṃ to inform.

[2] Proverb.   "Snake on the head, and doctor abroad."   vejjo=*vaidyo*
§ 61.

[3] pahāvo, power (*pra + bhū*), parokkha=*paro'kṣa*.

[4] 'Pleasure-garden' (*pra + mad*), majjha § 44, ṭṭhida §§ 38, 125.

[5] āadaṇaṃ 'sanctuary' (*āyatanam*), tahiṃ § 27.

[6] tag-gade=Skt. *tad-gate*, kodua=*kautuka*.

[7] viambhidaṃ 'exploit, machination' (*vi + jṛmbh*).   takkemi § 45.

[8] ṇu + idaṃ.

[9] 'moon' (*mṛga-l°*).

[10] miaṅkamaṇi 'moon-gem,' puttalia 'statue,' pajjharāvedi 'causes to
ooze' caus. (*pra + kṣar*) § 40.   sēhāliā (= *śephālikā*), ukkara 'multitude.'

[11] ṇibbhiṇṇa (*nir + bhid*), duvāra 'door' § 57.

[*Enters Karpūra-mañjarī making an opening in the mouth of the passage*].

Karpa : Bhaavaṃ paṇamāmi [1] !

Bhaira : Uidaṃ [2] varaṃ lahasu.   Idha jjevva uvavisa.

[*Karpūra-mañjarī sits down*].

Bhaira : (*Aside*) Ajja vi ṇa edi Devī.

[*Enter the Queen*].

Queen. [*Stepping about and looking in front of her*].
Iaṃ Bhaavadī Cāmuṇḍā [*Bows.   Then looking round*].
Iaṃ Kappūra-mañjarī.   Tā kiṃ ṇedaṃ ?   (*To Bhairavā-nanda*) Idaṃ viṇṇaviadi,[3] ṇia-bhavaṇe vivāha-sāmaggiṃ
kadua āada mhi.   Tā geṇhia [4] āgamissaṃ.

Bhaira : Vacche evaṃ karīadu.

[*The Queen steps round as if departing*].

Bhaira : (*Laughing to himself*) Iaṃ Kappūra-mañjarī-thāṇaṃ
aṇṇesiduṃ [5] gadā.

(*Aloud*) Putti Kappūra-mañjari suraṅgā-duvāreṇa jjeva turida-padaṃ [6] gadua sa-ṭṭhāṇe ciṭṭha.   Devīe āgamaṇe puṇo
āgantavvaṃ.

[*Karpūramañjarī does so*].

Queen. Idaṃ rakkhā-gharaṃ [7].   (*Enters, looks around— aside*).
Ae, iaṃ Kappūra-mañjarī !   Sā kā vi sārikkhā [8] diṭṭhā.
(*Aloud*) Vacche Kappūra-mañjari kīdisaṃ [9] de sarīraṃ ?

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[1] (*pra + nam*).

[2] =*ucitam.*   lahasu § 116, note ii (*labh*).   uvavisa (*upa + viś*).

[3] viṇṇavīadi Caus. Pass. (*vi + jñā*).   niabhavaṇe ' in (my) own house.'

[4] geṇhia Gerund of geṇhadi (*grah*), vacchā ' girl ' (=vatsā) cf. H. bacā = *vatsako.*

[5] ' to search.'

[6] ' at a quick pace ' § 75.   gadua § 122.   sa-ṭṭhāṇe ' in your own room '
cf. § 20.

[7] = *rakṣā-gṛham.*

[8] sārikkhā ' like ' §§ 66, 40.

[9] kīdisaṃ § 70.

(*In the air*) Kiṃ bhaṇāsi maha siro-veaṇā [1] samuppaṇṇa
tti. (*To herself*) Tā puṇo tahiṃ gamissaṃ. (*Enters and
looks to every side*) Halā sahīo vivāhôvaaraṇāiṃ [2] lahuṃ
geṇhia āacchadha.   (*Steps about*).

[*Karpūramañjarī enters and sits down just as before*].

Queen.   (*Looking before her*) Iaṃ Kappūra-mañjarī!

Bhaira : Vacche Vibbhamalehe āṇīdāiṃ [3] vivāhôvaaraṇaiṃ ?

Queen : Adha iṃ!   Kiṃ uṇa Ghaṇa-sāra-mañjarī-samuidāiṃ
         āharaṇāiṃ [4] visumaridāiṃ.   Tā puṇo gamissaṃ.

Bhaira : Evaṃ bhodu.

         [*Queen acts in pantomime as if making an exit*].

Bhaira : Putti Kappūra-mañjari taṃ jeva kariādu. [5]

                [*Exit Karpūra-mañjarī*]

Queen : (*Pretends to enter the prison-room—seeing Karpūra-
         mañjarī*) Ae!   Sārikkhidāe viṇadida [6] mhi.   (*Aside*)
    .   Jhāṇavimāṇeṇa ṇivviggham parisappiṇā taṃ āṇedi joīsaro.
         (*Aloud*) Sahīo jaṃ jaṃ ṇivedidaṃ taṃ geṇhia āachadha.
         (*Pretends to return to Cāmuṇḍa's shrine and sees Karpūra-
         mañjarī*) Aho sārikkhadā !

Bhaira : Devi uvavisa.   Mahārāo vi āado jjeva vaṭṭadi.

S'auraseni.   Extract No. 6.

   Karpūra-mañjarī.   Act II. (pp. 40, 41 and 245-6).
   Specimen of decadent punning style—The Vidūsaka describes
his master's love-fever.

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[1] siro-veaṇā ' headache.'

[2] uvaaraṇa = *upakaraṇa* § 17.   lahuṃ ' quickly ' (=*laghu*).

[3] (*ā + ṇi*).

[4] āharaṇa ' ornament,' visumarida ' forgotten,' cf. sumaradi § 57.

[5] Imperat. Pass.

[6] viṇadidā '' puzzled '' (ṇad a Pkt. root).   jhāṇa ' meditation, magic '
§ 44.   ṇiv-viggham ' without hindrance' § 36.   vaṭṭadi § 45. In such
more or less redundant verbs '' to be '' we have the beginnings of the
later system of auxiliary verbs.   āado vaṭṭadi cf. ā gayā hai, diṇṇā bhodi
cf. diyū hai, kido bhodi cf. kiyū hai.

Eso piavaasso hamso via mukkamānaso,[1] karī via maak-
khāmo,[2] munāladaṇḍo[3] via ghanaghammamilāno,[4] diṇadiṇṇa-
dīvo[5] via vialidacchāo,[6] pabhāda-puṇṇimā-caṇḍo via paṇḍura-
parikkhīṇo citthadi.

Sauraseni.　　　　　　Extract No. 7.

Little Clay Cart. Act 6. [Edition Hiranand and Parab. Bom-
　　bay 1902]. Vasantasenā and a maid.

Maid : Kadhaṃ ajja vi ajjaā[7] ṇa vivujjhadi. Bhodu. Pavisia
　　paḍibodhaissaṃ. (*Steps around*).

　　　　[*Enter Vasantasenā wrapped up and sleepy*].

Maid : Utthedu[8] utthedu Ajjaā! Pabhādaṃ saṃvuttaṃ.

Vasa : (*Waking*) Kadhaṃ ratti[9] jjeva pabhādaṃ saṃvuttaṃ ?

Maid : Amhāṇaṃ eso pabhādo. Ajjaāe uṇa ratti jjeva.

Vasa : Hañje,[10] kahiṃ uṇa tumhāṇaṃ jūdiaro ?

Maid : Ajjae, Vaḍdhamāṇaaṃ samādisia pupphakaraṇḍaaṃ[11]
　　jiṇṇujjāṇaṃ gado ajja Cārudatto.

Vasa : Kiṃ samādisia ?

Maid : Joehi[12] rattīe pavahaṇaṃ, Vasantasenā gacchadu tti.

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[1] (a) ' out of spirits,' (b) ' having left (Lake) Mānasa.'

[2] (a) ' thin with love-fever' (*kṣāma*), (b) ' thin as an elephant with rut.'

[3] munāla § 60.

[4] (a) ' languishing from violent ardour,' (b) ' wilted in the intense heat.'
milāṇa § 57.

[5] ' a lamp given in day-time.' Note the alliteration " like a lamp that
is lit in daylight."

[6] vialida ' vanished ' (*vi*+*gal*). chāā (a) colour, (b) light.

[7] Ajjaā ' my Lady.' vivujjhadi ' awakes ' (*vi*+*budh*).

[8] utthedu ' let her get up ' (*ut*+*sthā*). Pabhādaṃ ' morning.'

[9] ' What, it's night, how is it morning ? ' Saṃvuttaṃ is Neuter. In
the next sentence pabhādo is masculine.

[10] Hañje regular form of address by a lady to her maid. Jūdiaro
' gambler ' (*dyūtakaro*).

[11] puppha § 38. karaṇḍaa ' basket,' jiṇṇa ' old ' (*jīr*), ujjāṇa ' garden.'

[12] joehi ' harness ' imperat. caus. (*yuj*). rāttīe as in the edition quoted
is impossible. Bombay edn. rādīe.

7

Vasa : Hañje, kahiṃ mae gantavvaṃ ?

Maid : Ajjae, jahiṃ Cārudatto.

Vasa : (*Embracing the maid*) Sutthu na nijjhāido[1] rattīe. Tā
ajja paccakkhaṃ[2] pekkhissaṃ. Hañje, kiṃ pavitthā
ahaṃ iha abbhantara-cadus-sālaaṃ ?

Maid : Na kevalaṃ abbhantara-cadus-sālaaṃ. Savvajanassa
vi hiaaṃ pavitthā.

Vasa : Avi saṃtappadi[3] Cārudattassa pariaṇo.

Maid : Saṃtappissadi.

Vasa : Kadā?

Maid : Jado ajjaā gamissadi.

Vasa : Tado mae padhamaṃ saṃtappidavvaṃ. (*Persuasively*)
Hañje, geṇha edaṃ raaṇâvaliṃ.[4] Mama bahiṇiāe[5] ajjā
Dhūdāe gadua samappehi ! Bhaṇidavvaṃ ca 'Ahaṃ Siri-
Cārudattassa guṇaṇijjidā dāsī, tadā tumhāṇaṃ pi. Tā
esā tuha jjeva kaṇṭhâharaṇaṃ hodu raaṇâvalī.'

Maid : Ajjae, kuppissadi[6] Cārudatto ajjāe dāva.

Vasa : Gaccha. Na kuppissadi.

Maid : (*Taking the necklace*) Jaṃ āṇavedi. (*Exit and re-enter*)
Ajjae, bhaṇādi ajjā Dhūdā—'ajjaūtteṇa tumhāṇaṃ pasā-
dīkidā.[7] Na juttaṃ mama edaṃ geṇhiduṃ. Ajjautto
jjeva mama āharaṇa-viseso tti jāṇādu bhodī.'

[*Enter* **Radanika** *with a child*].

Rada : Ehi vaccha, saadiāe[8] kīlamha.

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[1] =*nidhyāto*.

[2] *pratyakṣaṃ*.   cadus-sālaaṃ ' having four halls.'

[3] ' Is in distress.'

[4] raaṇa ' jewel ' § 51. Śaur. has also radana.

[5] bahiṇiā ' sister.' samappehi imperat. caus. (*sam + r*).

[6] kuppissadi ' will be angry.'

[7] ' presented it to you,' i.e. the necklace.

[8] saadia ' toycart ' (*śakaṭika*).   kīlamha ' let us play ' § 22, § 116.

Child : (*Mournfully*) Radaṇie! Kiṃ mama edāe mattaā [1]
saadiāe ? Taṃ jjeva sovaṇṇa-saadiaṃ dehi.

Rada : (*Sighing despondently*) Jāda, kudo amhāṇaṃ suvaṇ-
ṇavavahāro. Tādassa puṇo vi riddhīe [2] suvaṇṇa-saadiāe
kīlissadi. Tā jāva viṇodemi [3] ṇaṃ. Ajjaā Vasantasenāāe
samīvaṃ uvasappissaṃ. [4] (*Approaches*) Ajjae paṇamāmi.

Vasa : Radaṇie, sāadaṃ de. Kassa uṇa aaṃ dārao ? [5] Aṇal-
aṃkida sarīro vi candamuho āṇandedi mama hiaaṃ.

Rada : Eso kkhu ajja-Cārudattassa putto Rohaseṇo ṇāma.

Vasa : (*Stretching out her arms*) Ehi me puttaa āliṅga. (*Sets
him on her lap*) Aṇukidaṃ aṇeṇa piduṇo [6] rūvaṃ.

Rada : Ṇa kevalaṃ rūvaṃ, sīlaṃ pi takkemi. Ediṇā ajja-
Cārudatto attāṇaaṃ viṇodedi.

Vasa : Adha kiṃ ṇimittaṃ eso roadi. [7]

Rada : Ediṇā paḍivesia-gahavaï-dāraa-keriāe [8] suvaṇṇa-saadiāe
kīlidaṃ. Teṇa a sā ṇīdā. Tado uṇa taṃ maggantassa [9]
mae iaṃ mattiāsaadiā kadua diṇṇā. Tado bhaṇādi '' Ra-
daṇie, kiṃ mama edāe mattiā-saadiāe. Taṃ jjeva so-
vaṇṇasaadiaṃ dehi '' tti.

Vasa : Haddhī haddhī. Aaṃ pi ṇāma para-saṃpattīe saṃta-
ppadi. Bhaavaṃ Kaanta [10] pokkhara-vatta-paḍida-jala-

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[1] mattiā ' earth ' § 55 (cf. H. mittī). Rohasena the son of Cārudatta
is supposed to speak Māgadhī : but the text here gives him ordinary
Śaurasenī.

[2] riddhī = *rddhi* § 58.

[3] Caus. imperat. (*vi + nud*).

[4] (*upa + sṛp*).

[5] ' boy.'

[6] piduṇo § 97.

[7] roadi ' weeps,' cf. roda, rodasi further down, and rodissaṃ.

[8] paḍivesia ' neighbour,' gahavai (= *gṛhapati*), keria, belonging to.
Hence the Genitive in kerau (in Chand Bardai's Old Hindi).

[9] magganta Pres. Part. of maggadi ' demands,' Skt. *mārgati* (H. māṅg-
nā).

[10] Kaanta ' Fate.' pokkhara § 38, § 71, ' vatta ' leaf.

bindu-sarisehiṃ kīlasi tumaṃ purisa-bhāadheehiṃ. (*Tear-fully*) Jāda, mā roda ![1] sovaṇṇa-saaḍiāe kīlissasi.

Child : Radaṇie, kā esā ?

Vasa : Piduṇo de guṇa- ṇijjidā dāsī.

Rada : Jāda, ajjaā de jaṇaṇī bhodi.

Child : Radaṇie, aliaṃ[2] tumaṃ bhaṇāsi. Jaï amhāṇaṃ ajjaā jaṇaṇī, tā kīsa alaṃkidā ?

Vasa : Jāda, muddheṇa muheṇa adikaruṇaṃ mantesi. (*Putting off her jewels —and weeping*) Esā dāṇiṃ de jaṇaṇī saṃvuttā. Tā geṇha edaṃ alaṃkāraaṃ. Sovaṇṇa-saaḍiaṃ ghaḍāvehi.[3]

Child : Avehi. Ṇa geṇhissaṃ. Rodasi[1] tumaṃ.

Vasa : (*Wiping away her tears*) Jāda, ṇa rodissaṃ. Gaccha kīla. (*Fills the clay-cart with jewelry*) Jāda, kārehi sovaṇṇasaaḍiaṃ.

[*Exit Radanikā with the child*].

There is an excellent translation of this play in the Harvard Oriental Series, Vol. 9, Dr. A. W. Ryder.

Śaurasenī.   **Extract No. 8**.

Two of the Jesters' speeches in the **Little Clay Cart** to illustrate the use of long compounds. (Act 4, p. 114).

A maid says to the Jester : Pekkhadu ajjo amha-keraaṃ geha-duāraṃ.

The Jester looks and says with admiration : Aho salila-sitta-majjida-kida-haridôvalevaṇassa[4] viviha-suandhi-kusumôvahā-ra-citta-lihida-bhūmi-bhāassa[5] gaaṇa-talâaloaṇa-kodūhala-dūr-

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[1] roadi 'weeps,' cf. roda, rodasi further down, and rodissaṃ.

[2] aliaṃ § 67.

[3] Caus. from √ghaṭ fashion, make (cf. H. gharnā gharānā).

[4] sitta 'sprinkled' (*sic*), majjida 'swept' (*mṛj*), harida 'green,' uva-levaṇa 'smearing' (with cowdung) (*upa + lip*).

[5] suandhi 'fragrant,' uvahāra 'oblation-scattering,' citta-lihida lit., 'picture painted.' bhāa=*bhāga*.

uṇṇāmida-sīsassa [1] dolāamāṇâvalambid-Erāvaṇa hattha-bbha-
māida-malliā-dāma-guṇâlaṃkidassa [2] samucchida-danti-danta-
toraṇâvabhāsidassa [3] mahā-raaṇôvarāôvasohiṇā pavaṇa-bal-
andolaṇâlalanta-cañcal '-aggahatthena ' ido ehi' tti vāharan-
teṇa via maṃ sohagga-paṭāā-nivahenôvasohidassa [4] toraṇa-
dharaṇa-tthambha-vediā-ṇikkhitta - samullasanta - harida - cūḍa-
pallava-lalāma - phaṭiha - maṅgala - kalasâbhirāmôhaa - pāsassa [5]
mahāsura-vakkha-tthala-dubbhejja-vajja-ṇirantara-paḍibaddha-
kaṇaa-kavādassa [6] duggada-jaṇa-maṇorahââsa-karassa [7] Va-
santasenā-bhavaṇa-duārassa sassiriādā [8] ! Jaṃ saccaṃ majjha-
tthassa vi jaṇassa balādiṭṭhiṃ āâredi. [9]

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[1] gaaṇa='sky,' tala+a(v)aloaṇa, uṇṇāmida 'raised high,' sīsa 'head,
top.'

[2] avalambida 'hanging'—bbhamāida. Comm. gives = bhramâgata.
This should be Ś. -bbhamāada. Rather it is bbhamā(v)ida 'agitated.'
cf. rodāvida, 'made to weep' in this play. malliā-dāma-guṇa 'festoons
of jasmine.'

[3] 'Shining with an elevated portal of ivory.'

[4] uvasohida 'made brilliant' ṇivahena 'by a multitude' of sohagga
'auspicious' paṭāā 'flags,' vāharanteṇa, 'calling' [Pres. part. from vāha-
radi—(vi+ā+hṛ)], uvasohiṇā 'brilliant' with uvarāa 'colouring' of mahā-
raaṇa 'precious jewels' or (=mahārajana) 'safflower,' agga-hatthena
'with finger' cañcala 'quivering' alalanta, 'waving to and fro' with
the andolaṇā 'swing,' from the bala 'force' of the pavaṇa 'wind.'

[5] 'Having both (uhaa) its sides (pāsa, §44) charming (abhirāma)
with auspicious pitchers (maṅgala-kalaśa) made of crystal (phaṭiha §19,
phadiha or phaḷiha would be better vide Pischel, § 206) placed (ṇik-
khitta) on the 'altar' or 'balcony' (vediā) of the columns (tthambha)
supporting (dharaṇa) the gateway (toraṇa), and brilliant (samullasanta)
with head-ornaments (lalāma) of green mango shoots (harida-cūḍa-
pallava).' [pāssa is impossible.]

[6] 'With golden door-panels (kaṇaa-kavāda) studded (paḍibaddha)
closely (ṇirantara) with impervious (dubbhejja) [dur+bhid] adamant (vajja)
like the breast-expanse (vakkha-tthala) of a mighty demon (mahāsura).'

[7] 'Which causes (kara) trouble (āâsa) to poor people (dug-gada=durgata).'

[8] sassiriādā=saśrīkatā 'beauty, loveliness,' -ss- as if the svarabhakti
vowel had not been used. cf. sakkuṇodi=śaknoti.

[9] Edition has ' balāddiṭṭhiṃ' which is impossible. balā is found in
M., perhaps balādo is better Śaur. āâredi causal (ā+kṛ), majjhattha. 'in-
different.'

The maid says: Edu edu. Imam paḍhamaṃ paoṭṭhaṃ [1] pavisadu ajjo.

The Jester enters and looks about: Hī hī bho! Idho vi paḍhame paoṭṭhe sasi-saṅkha-muṇāla-sacchāhāo [2] viṇihida-cuṇṇa-mutṭhi-pāṇḍurāo [3] viviha-raaṇa-paḍibaddha-kañcaṇa-so-vāṇa [4]-sohidāo pāsāda-pantio [5] olambida-muttā-dāmehiṃ phaṭi-ha-vādāaṇa [6] -muhacandehiṃ ṇijjhāantī [7] via Ujjaiṇaṃ. Sot-tio [8] via suhôvaviṭṭho ṇiddāadi dovārio. Sadahiṇā [9] kamalô-daṇeṇa palohidā ṇa bhakkanti vāasā baliṃ sudhā-savaṇṇadāe. Ādisadu bhodi.

A sentence of such enormous length as this '' Aho——Va-santasenā-bhavana-duārassa sassirīadā!'' is difficult to trans-late into English. Dr. Ryder breaks it up into nine separate sentences, of which the eighth is—'' Yes Vasantasenā's house-door is a beautiful thing.'' (H. O. S. vol. 9, p. 67).

Extract No. 9.

Māhārāṣṭrī.   Hāla's Sattasai.

Verse 2.   Amiaṃ pāüa-kavvaṃ
                       paḍhiuṃ souṃ a je ṇa āṇanti,
                   Kāmassa tatta-tantiṃ
                       kuṇanti, te kaha ṇa lajjanti ?

[1] paoṭṭham ' courtyard ' (=*prakoṣṭham*).

[2] 'Having the same hue as' (sa-cchāhāo cf. M. chāhā ' shadow,' but M.Ś. chāṇ, ' beauty.' Pischel (§ 255) derives chāhā from *chākhā from *chāyākhā from *chāyākū) ' moon, conch, or lotus-stalks.'

[3] mutṭhi ' handful,' cuṇṇa ' lime.' (Apa. cuṇṇau H. cūnā.)

[4] sovāṇa ' stairs,' § 17.

[5] ' rows of palaces,' § 35.

[6] ' window ' '' where the wind comes in'' (*vātāyana*). [The English word means '' wind-eye '']

[7] ṇijjhāanti ' look at ' (*nir + dhyai*).

[8] sottio =*śrotriyo*, niddāati '' slumbers'' (H. nīd), duvārio door-keeper.'

[9] sa-dahiṇa instr. ' with sour milk' (*dadhi* cf. H. dahī), kamala ' au-tumn rice,' palohida (*pra-lubh*), bhakkanti ' eat' (*bhakṣ*), vāasā ' crows.' [Edn. has *rāyasā* which is Sanskrit not Śaurasenī].

Amia=*amṛta.* pāüa Śaur. pāüda, § 12. kavvaṃ § 50. paḍhium, 'to read,' H. paṛh. souṃ " to hear." āṇanti, 'know' § 131. tatta-tantiṃ. This is the reading in the Kāvyāmālā, which represents it by *tattva-cintām* in the Sanskrit version, in accordance with Gaṅgādhara Bhaṭṭa's commentary, which adds however *tantravārtām vā.* Weber (1870) finding the reading taṃttataṃttiṃ conjectured *tantratantrīm.* In his edition (1881) he read on the authority of other MSS. tattatattiṃ (= —*taptiṃ*). We may translate it either—' practise the mysteries of love,' or 'take thought on the principles of love,' i.e. on the principles laid down in the Kāmaśāstra. kaha= kahaṃ, ' how.'

Verse 3. Satta saāiṃ [1] kaï-vacchaleṇa koḍīa majjhaārammi ।
  Hāleṇa viraïāiṃ sālaṅkārāṇa gāhāṇaṃ ॥

" The Seven Centuries of embellished verses were arranged from among a *crore* by Hāla devoted to the poets."

Kaï=*kavi,* vacchala, § 39. ' devoted to poets.' koḍīa, ' of a crore,' § 95, i. majjhaāra JM. majjhaṿāra *deśi* word for *madhya.*

Verse 4. ua ṇiccala-ṇipphaṃdā [2]
  bhisiṇī-vattammi [3] rehaï balāā [4]
  ṇimmala-maragaa-bhāaṇa-
  -pariṭṭhiā [5] saṃkhasutti vva ॥

ua ' Lo!' Weber explained as a shortened form from the vedic √*ūh,* ' mark, observe.' Pischel conjectured a *√*up* whence oppaṃ, 'seen ' in Trivikrama. bhisiṇī=*bisinī,* Ś. bisiṇī. Pali and AMg. have bhisa for bisa. Aspiration of a sonant is rare, of a surd commoner, § 6. vattammi = *pātre,* rehaï, ' shines ' cf. Vedic *rebhati,* ' crackles,' etc., *rebhāyaii,* ' shines.' bhāaṇa ' platter.' saṃkhasutti, ' mother of pearl.' This verse is

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[1] KM. satāiṃ, *wrong.*
[2] KM. ṇippandā. pph is commoner.
[3] patammi.
[4] W. valāā following majority of MSS.
[5] KM. -ṭṭhidā, *wrong.*

quoted by the Kāvyaprakāśa and other works on poetics to illustrate *vyaṅgya*—the suggestive.

" Lo there gleams a crane quite motionless on a lotus leaf, like mother of pearl at the edge of a platter of pure emerald."

Verse 8.   attā! taha ramaṇijjaṃ
                        amhaṃ [1] gāmassa maṇḍaṇī-hūaṃ ।
                        lua-tila-vādi-saricchaṃ
                        sisireṇa kaaṃ bhisiṇī-saṇḍaṃ ॥

attā cf. attiā in Mṛcch. (p. 110) Commentators "mother-in-law." Apparently used to any elder lady in the household, mother, elder-sister, etc. lua, ' cut ' (= *luta for *lūna) vādi, ' garden ' (= *vāṭī). cf. H. bārā (*vāṭa + ka-).

" Oh mother! so the mass of lotuses that was so delightful and the ornament of our village, the cold has made like a garden of cut sesamum."

Thus the lady gives a hint to a lover. As to her precise meaning the paṇḍits differed. Some said the lotus-tank was to replace the sesamum garden as a meeting place, as people would be going and coming to harvest the sesamum. The frost-bitten lotuses would be deserted. Another view was, that neither place was suitable.

Verse 13.   randhaṇa-kamma-ṇiuṇie!
                        mā jhūrasu, ratta-pādala-suandhaṃ ।
                        muha-māruaṃ pianto
                        dhūmāi sihī, ṇa pajjalai ॥

" Skilled in the work of destruction," i.e. in love's magic. jhūrasu, ' be angry,' √*jvar* or *jūr*, ' get hot ' (because the fire does not burn). dhūmāi = *dhūmāyate*. The denominative -*āya*- becomes -āa-, so Mg. cilāadi = *cirāyati*, S'. sīdalāadi = *śītalāyati* ; this -āa- often contracts to -ā- in M., etc. pajjalai ' blazes ' (*pra* + *jval*). While the fire can drink in the breath of thy mouth, fragrant as red pāṭalas he will only smoke and not burst into flame, for then thou wouldst blow no more.

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[1] KM. ahmaṃ, *wrong*.

Verse 16.   amaa-maa gaana-sehara
                  raanī-muha-tilaa canda de chivasu ।
             chitto jehi piaamo
                  mamaṃ pi tehiṃ cia karehiṃ ॥

Addressed to the moon. amaamaa consisting of *amṛit*. de
said to = *he*. chivasu imperat. of chivaï, ' touch ' (√*kṣip*),
chitto p.p.p. of the same. cia (KM. reads via) a restrictive
particle ' with these very hands.'

Verse 42.   ārambhantassa dhuaṃ
                  Lacchī Maranaṃ va hoi purisassa ।
             taṃ Maranaṃ anārambhe
                  vi hoi, Lacchī una na hoi ॥

dhuaṃ, ' certainly ' (*dhruvaṃ*).   Lacchī = *Lakṣmī*.

Verse 49.   thoaṃ pi na nīsareï [1]
                  majjhanhe ua sarīra-tala-lukkā ।
             āava-bhaena chāhī
                  vi, tā pahia kiṃ na vīsamasi ॥

thoaṃ, ' a little ' (*stokam*).   nīsarei for nīsarai (= *niḥsarati*) :
majjhanha, ' mid-day,' § 52.   ua see v. 4.
-lukkā ' sticking to,' as explained in Skt. by *līna* : ' torn loose
or torn out ' = **lukna* connected with √*luñc* (Pischel, § 466).
āava ' heat ' (*ātapa*).   chāhī ' shadow,' not derived directly
from *chāyā*, but from **chāyākī* ——→ **chāyākhī* (aspiration,
§ 19).   ——→ **chāāhī* contracts to chāhī. (Pischel, § 255).
pahia ' traveller.'   vīsamasi (vi + *śram*). For short vowel cf.
forms from √*kram* nikkamaï, Ś. adikkamasi, etc., so from
śram M. JM. vīsamaï, etc., Ś. vīsama, pass. vīsamïadu.

At midday the shadow does not move out, even a little way
from the body—*or* but clings to the body—from fear of the
heat—so traveller stay by me.

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[1] KM. nīsarai.   Weber rejected this as against the metre.   Later he
adopted nīti imā.

Verse 76.   ṇa vi taha viesa-vāso

                 doggaccaṃ maha jaṇei santāvaṃ ᛁ

                 āsaṃsiattha-vimuho

                 jaha paṇaïaṇo ṇiattanto ‖

    viesa 'abroad' (*videśa*). doggaccaṃ 'poverty' (*daurga-
tyam*). vimuho 'indifferent to, without a thought of.' āsaṃ-
sia 'desired' (*ā + śaṃs*). paṇaï 'beloved' (*praṇayi*), -aṇo =
jaṇo. ṇiattanto 'returning' (*ni + vṛt*).

Verse 81.   addaṃsaṇeṇa pemmaṃ

                 avei, aïdaṃsaṇeṇa vi avei ᛁ

                 pisuṇa-jaṇa-jampieṇa vi

                 avei, emea vi ave iᛁ‖

    'Out of sight, out of mind' and 'familiarity breeds con-
tempt.' avei = *apeti*. emea = *evameva* (Pischel, § 149).

Verse 94.   suaṇo jaṃ desam alaṃ-

                 -karei, taṃ cia karei pavasanto ᛁ

                 gāmâsaṇṇ' ummūlia-

                 -mahā-vaḍa-ṭṭhāṇa-sāriccha ṃ ‖

    pavasanto (*pra + vas*). vaḍa 'fig-tree' (*vaṭa*). ummīlia 'roote d
up.' The *rendezvous* is cancelled.

Verse 107.   Golā-aḍa-ṭṭhiaṃ pecchiūṇa

(= KM. ii. 7).   gaha-vaï-suaṃ halia-soṇhā ᛁ

                 āḍhattā uttariuṃ

                 dukh'uttārāĕ paav īe ‖

    Golā = Godāvarī, aḍa 'bank' (*taṭa*). -suaṃ 'the son' of gaha-
vaï (= *gṛhapati*). soṇhā 'daughter-in-law,' for commoner suṇhā
contracted from *suṇuhā, cf. Paiśāci sunusā = *snuṣā*. āḍhattā
'she began' (*ā + dhā*. caus. āḍhavaï with pass. āḍhappaï p.p.
āḍhatta). halia 'ploughman.' paavīe 'by a path.'

    She wishes to see if he will help her.

Verse 115.   savvattha disā-muha-pasariehi

(= KM. ii. 15)   aṇṇoṇṇa—kaḍaa-laggehiṃᛁ

                 challiṃ va muaï Viṃjho   ·

                 mehehi visaṃghaḍantehiṃ

challiṃ 'mantle, skin.' muai (√*muc*): meha 'cloud.' ka-
daa 'slope,' etc. (*kaṭaka*). *vi + saṃ + ghaṭ* 'dispersing.'
The end of the rains.

Verse 128.   mahu-māsa-māruâhaa-
(= KM. ii. 28). -mahuara-jhaṃkāra-ṇibbhare raṇṇe
          gāī virah'akkharâvaddha-
              -pahia-maṇa-mohaṇaṃ govī ॥

In a forest full of the buzzing of bees carried by the vernal
zephyr there sings of love in absence maddening to the
traveller's heart, the maiden with the kine.

Verse 171.   Goḷā-ṇaīe kacche
(= KM. ii. 71).   cakkhanto rāīâī pattāiṃ
              upphaḍaï makkaḍo khokkei
              a poṭṭhaṃ a piṭṭeï ॥

'On the bank of the Goḷā river,' cf. 107 above. cakkhanto
pres. p. cakkhai = *jakṣati* devours, cf. Marathi √cākh. rāīā
'mustard,' *rājikā* H. rai. makkaḍo 'ape' (*markaṭa*). uppha-
ḍai KM. gives -*utpatati* which should = uppaḍai. Weber suggests
√sphaṭ related to *sphuṭ*, cf. phuḍai phiḍai. khokkhei 'snarls'
desī word. poṭṭhaṃ 'belly' ? -*proṣṭham* 'bench or stool.'
piṭṭei 'crams' *desī*. Weber suggests a connection with
√piṇḍ.

"On the bank of the Goḷā river, devouring the leaves of
black mustard, there leaps the monkey, snarls and stuffs his
belly."

Māhārāṣṭrī.   **Extract No. 10.**

Verses from Śakuntalā.

(*a*) Spring song in Prologue.
          Īsīsi-cumbiāiṃ [1] bhamarehiṃ suumāra-kesara-sihāiṃ
          odaṃsaanti [2] dāmāṇā pamadāo sirīsakusumāiṃ ॥

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[1] īsīsi = *īsadīsat*.   [2] (*ava + taṃs*).

(b) Grief at Śakuntalā's departure.

> Ullalia-dabbhakavalā [1] maī pariccatta-naccaṇā [2] morā
> osaria-paṇḍu-vattā [3] muanti aṃsūiṃ va [4] laāo ‖

(c) Act III. Śakuntalā reads the verse she has composed
at her friend's bidding.

> Tujjha ṇa āṇe hiaaṃ, mama uṇa maaṇo divā a
> rattiṃ ca
>
> ṇikkiva dābaï baliaṃ tuha hutta-maṇorahāi aṅgāiṃ ‖

ṇa āṇe ‘ I do not know,’ cf. No. 9, verse 1. maaṇo Monier-
Williams reads kāmo. ṇikkiva ‘ cruel’ *niṣkṛpa*. dābaï comm.
gives tāpayati. Pischel (p. 154) says, not exactly tāpayati but
Marathi dābṇē, Gujarāti dābavū, Urdu dābnā to press, com-
press. (M.W. tabei, i.e. tavei = *tapayati*). baliaṃ (*balīyaḥ*).
hutta ‘ facing’ Comm. ‘ *abhimukha*.’ Derivation uncertain.
With numerals M. huttaṃ AMg. khutta = kṛtvaḥ. M.W. reads
vutta = *vṛtta*. -āi gen. sing.

"Thy heart I know not, cruel one, but day and night does
Love grievously afflict my limbs, whose desires are fixed on
thee."

(d) Act V. Haṃsapadikā is overheard singing.

> Ahiṇava-mahu-loluvo tumaṃ
> taha paricumbia cūa-mañjariṃ
> kamala-vasaï-metta-ṇivvuo
> mahuara visario ’si naṃ kahaṃ ?

loluvo ‘ greedy,’ Bengal version has loha-bhāvio. cūa
‘ mango.’ metta § 69. ṇivvuo (*nir + vṛt*), M.W. reads ṇivvudo

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[1] Ullalia, *deśi* word (cf. H. ultnā, ulālnā). *udgalita* is an explanation,
hence the Pkt. reading uggalia. (Pischel's edn., p. 191.) -kavala ‘ mouth-
ful.’ maī ‘ doe ’ as in Pischel's edn. Devanāgarī MSS. have miïo. Boeht-
lingk conjectured miā ‘ deer.’

[2] ccatta = *tyakta*. ṇaccaṇā, cf. H. nācnā. morā ‘ peacocks,’ Pischel
morī ‘ a peahen.’

[3] osaria (*ava + sṛ*). vatta ‘ leaf.’ muanti (*muc*).

[4] Pischel, Bengali version reads aṅgāiṃ va. Devanāgarī MSS. have
assūṇi via. Boehtlingk conjectured aṃsū-. ‘ assūṇi (for assūiṃ) via ladāo ’
is Śaur. not Mahā. The reading above aṃsūiṃ va laāo suits dialect,
metre and meaning. aṃsu, §§ 49, 64. aā, § 12.

which is S'aur. mahuara ' bee.' vīsario 'forgotten.' M.W. has
vimharido. He supports this by Vararuci iii. 32, by which
vimhaa, etc., cf. § 47. But -ido is not M. M. has vīsaria,
visaria. S'. sumarida (JS'. vīsarida, JM. vissariÿa, dialectic
vimharia), cf. Hindī bisarnā. The past part. is active in
meaning.

(e) Act VI. (MW. p. 230, P. p 120).

      Arihasi me cūaṅkura diṇṇo Kámassa gahiacāvassa
      saccavia-juai-lakkho pañcabbhahio saro houṃ.

gahia = S'aur. gahida, cāva 'bow.' saccavia, past part. of
saccavai = *satyāpayati* 'make true, verify, contract.' juai =
yuvati. pañca + *abhy-adhika*. houṃ ' to be.' M.W. differs, for
arihasi houṃ he has hohi ' be,' and begins with tuṃ si mae
'' Thou art offered by me to '' ; for saccavia the easier pahia-
jaṇa, cf. Megh. 8. *pathika-vanitāḥ*.

  '' Oh mango-sprout, given by me to Kāma grasping his bow,
do thou become the best arrow of his five, with contracted
maidens as thy mark.''

Māhārāṣṭrī.   **Extract No. 11.**
               Mṛcchakaṭikam.

(a) (Verse 19).

      Vicalaï ṇeurajualaṃ, chijjanti a mehalā maṇi-kkhaiā
      valaā a sundaraarā raaṇaṅkura-jāla-paḍibaddhā.

neura, regular Pkt. for Skt. *nūpura* ; from a form **nepūra*
cf. *keyūra*, Pkt. keūra. (P. § 126). chijjanti, pass. (*chid*).
khaia (*khac*). sundaraara = S'aur. sundaradara. raaṇa § 51.

(b) Act II. Karṇapūraka (verse 20).

  Āhaṇiūṇa sarosaṃ taṃ hatthiṃ Viṃjha-sela-siharâbhaṃ
  moāvio mae so dantantara-saṃthio parivvājao.

āhaṇiūṇa gerund (*ā* + *han*). Viṃjha, § 35. sela = *śaila* [H.P.
edition reads '' saila '' which is not Prakrit, *vide* Pischel,
gr. § 60]. moāvio past part. causal (*muc*). thio § 38. pa-
rivvājao ' mendicant.'

(c) Act IV (verse 30).   The Vidūṣaka mocks at Vasantasenā's
    mother.

> sīhu-surâsava-mattiā
>   eâvattham̐ gaā hi attiā,
> jai marai ettha attiā,
>   hoi siāla-sahassa-pajjattiā.

sīhu 'rum' (sīdhu).   surā 'wine, etc.'   āsava 'intoxicating
drink made from uncooked vegetables and water,' 'toddy.'
eâvattham̐ = eta + avasthām.   attiā 'mother,' vide M.W. Dic.
sub attā, apparently a non-aryan word.   pajjattiā 'sufficiency'
(paryāptikā).   "She would make a good meal for a thousand
jackals."   Texts read gadā and bhodi, these are Śaur. forms.

Māhārāṣṭrī.   **Extract No. 12.**

Karpūramañjari.

(a) Act II.   Verse 10.

> nisāsā hāra-laṭṭhī-sarisa-pasaraṇā caṇḍaṇ-uccoḍakārī,
> caṇḍo dehassa dāhō, sumaraṇa-saraṇā hāsa-sohā muhammi,
> angāṇaṃ paṇḍu-bhāvo diaha-sasi-kalā-komalo; kiṃ ca tīe
> niccaṃ bāha-ppavāhā tuha, suhaa, kae hŏnti kullāhi tullā.

nīsāsa 'sigh.'   laṭṭhī a lāṭhī, also a necklace string ["es-
cape like pearls from off their string" Lanman.]   uccoḍa 'wither-
ing.'   cuṭ meaning not certain ; cuṭ is said to mean 'split off '
or ' grow small.'   Perhaps the sandal 'throws out' fragrance
owing to the moist heat of the sighs.   caṇḍo 'fierce.'   sumara-
ṇa-saraṇā "has memory as its refuge."   tuha kae 'for thee.'
suhaa = subhaga.   kullā ' river-canal.'   tulla ' equal to.'   bāha
(vide p. 84).

(b) The Jester's rejoinder.   (Verse 11.)

> Paraṃ jŏṇhā uṇhā, garala-sariso candaṇa-raso,
> khaa-kkhāro hāro, raaṇi-pavaṇā deha-tavaṇā,
> muṇālī bāṇālī, jalaï a jala-ddā taṇu-laā
> variṭṭhā jam ditthā kamala-vaaṇā sā su-ṇaaṇā.

joṇhā 'moonlight.'   uṇha § 47.   garala 'poison.'   khaa 'a
wound.'   khāra 'alkali,' kṣāra.   -tavaṇā (tap).   jalai 'blazes.'

jala-dda ' running with water.'   taṇu-laā ' body-creeper,' § 12.
varitthā ' the choicest maid.'

Note the internal rhymes.

(c) Verse 25.

Nisagga-caṅgassa vi māṇusassa sohā samummīlaï bhūsaṇehiṃ
maṇīṇa jaccāṇa vi hīraehiṃ vihūsaṇe laggai kā vi lacchī.

ṇisagga ' nature ' (ṇi + sṛj).   caṅgā " handsome," cf. Pan-
jābi caṅgā ' good.'   maṇīṇa for maṇīṇaṃ, gen. plur.   jaccāṇa,
gen. plur. ' genuine ' (jātya).   lacchī lakṣmī.

(d) Describes the swinging of the Heroine.   (Verse 32.)
   Raṇanta-maṇi-ṇeuraṃ jhaṇa-jhaṇanta-hāra-cchaḍaṃ
   kaṇakkaṇia-kiṅkiṇī-muhala-mehalā-ḍambaraṃ
   vilola-valaâvalī-jaṇia-mañju-siñjā-ravaṃ
   ṇa kassa maṇa-mohaṇaṃ sasi-muhīa hindolaṇaṃ.

raṇ ' to tinkle.'   jhaṇajhaṇ ' to jingle.'   chaḍā ' mass-lustre.'
kaṇa-kkaṇ ' to ring ' (kvan).   kiṅkiṇī ' bell.'   muhala ' noisy '
§ 26 mukhara.   ḍambara ' mass-noise.'   siñjā ' jingle.'   sasī
-muhī ' moon-faced maiden.'   Lanman describes this stanza
as " a ' tour de force ' in the use of imitative words," p. 255.

(e) Even the Jester waxes eloquent, and describes the swing-
      ing in eight verses concluding : (Verse 40).
   Ia eāi vilās-ujjalāiṃ dolā-pavañca-cariāiṃ
   kassa ṇa lihaï va citte ṇiuṇo kandappa-cittaaro ?

ia ' thus ' related to iti.   eāi = Saur. edāiṃ.   pavañca ' dis-
play,' prapañca.   citta ' heart.'   citta-aro ' picture-maker.'

(f) Act III, Verse 2.
   Maragaa-maṇi-gutthā hāra-laṭṭhi vva tārā
      bhamara-kavaliantā mālaī-mālia vva ।
   rahasa-valia-kaṇthaṃ tīa ditthī varitthī
      savaṇa-paha-ṇivitthā māṇasaṃ me pavitthā ॥

guttha ' strung ' (gumph).   tārā ' bright.'   kavalia ' eaten,
sucked.'   anta ' end.'   rahasa ' impetuously.'   valia ' turned
round.'   savaṇa ' ear ' (śru).   paha = patha.

(g) Verse 31. The Heroine's composition.

  Maṇḍale sasāharassa gorīe danta-pañjara-vilāsa-corae
  bhāi lañchaṇa-mao phurantao keli-koïla-tulaṃ dharantao.

sasa-hara ' hare-bearer = moon.'' danta ' ivory.' bhāi ' is
bright ' [''appears in all its beauty '']. -mao ' antelope.'
phurantao ' manifest ' (sphur.) -tulaṃ ' likeness.'

  (h) Act IV, Conclusion. '' Bharata-vākyam.''

  Aṇudiahaṃ viphuranto maṇīsi-jaṇa-saala-guṇa -viṇāsa-aro
  rittattaṇa-dāvaggī viramau kamalā-kaṭakkha-variseṇa.

maṇīsi ' clever, learned.' rittattaṇa ' emptincss—Poverty.'
dāvaggī ' forest fire.' Kamalā = Lakṣmī. kaṭakkha ' side-long
glances.' varisa ' rain ' § 57.

Māhārāṣṭrī.   Extract No. 13.
Ratnāvalī.

  (a) Act I. Madanikā sings.

  Kusumâuha-piya-dūao maülāia-bahu-cūao
  sidhilia-māṇa-ggahaṇao vāaï dāhiṇa-pavaṇao.
  viraha-vivaddhia-soao kaṅkhia-pia-aṇa-melao
  paḍivālaṇâsamatthao tammaï juvaï-satṭhao.
  iha paḍhamaṃ mahumàso janassa hiaāiṃ kuṇaï mauāiṃ
  pacchā vijjhaï kāmo laddha-ppasarehiṃ kusuma-bāṇehiṃ.

vāaï ' blows.' dāhiṇa ' south,' dakkhiṇa becomes *dākhiṇa
by lengthening the vowel, hence dāhiṇa by § 13. Cf. ' Deccan'
and H. dāhinā right. kaṅkhia ' longed for.' pia-aṇa ' lovers,'
vālaṇa (pāl). asamatthao ' unable.' satthao ' troop.' kuṇaï
' makes.' maüa ' tender' (mṛdu). pacchā § 38. vijjhai (vidhya
ti) § 35. laddha-ppasara ' unimpeded.'

  ''The south wind blows, sweet messenger of Love, making
many a mango blossom, and dissolving fits of sulky temper.
With pangs increased by separation, longing for union with
their lovers, a troop of ladies is faint with love, incapable of
defence. First comes the month of sweetness and softens
mortals' hearts, then Love wounds them with his flowery
arrows unimpeded.''

(b) Act IV. The Magician.

Paṇamaha calaṇe indassa indaālammi laddhaṇāmassa,
taha ajja-Sambarassa vi māā-supaḍi ṭṭhia-jasassa.
(Deva) kiṃ dharaṇīe miaṅko āāse mahiharo jale jalaṇo,
majjhaṇhammi paoso, dāvijjaü dehi āṇattiṃ.

paṇamaha, imperat. (pra + nam). calaṇe, nom. acc. plur.
for Skt neut. indrajāla 'illusion.' padi-ṭṭhia (prati + stha).
jasa 'renown.' āāsa 'sky.' jalaṇo (jval) majjhaṇha § 52.
dāvijjau, imperat. pass. caus. (dā) 'let it be caused to be given-
demanded.' āṇattiṃ (ā + jñā).

"Revere the deeds of Indra, who takes his name from
sorcery, so also those of worthy Sambara whose renown is well
established by his magic. What shall it be? moon on the
ground, earth in the sky, or flames in water? or dusk at noon?
give your commands."

(c) Kiṃ jappieṇa bahuṇā? jaṃ jaṃ hiaeṇa mahasi saṇda-
ṭṭhuṃ,
taṃ taṃ daṃsemi ahaṃ guruṇo manta-ppahaveṇa.
mahasi 'desirest.'

(d) Hari-Hara-Bamha ppamuhe deve daṃsemi devarāaṃ ca-
gaaṇammi Siddha-Vijjāhara-bahu-satthaṃ ca ṇaccantaṃ.

Bamha, cf. § 52. deve. acc. plur.

[There is very little Māhārāṣtri in this play. Note its
simplicity, and the great contrast with the decadent Camphor
Cluster which uses the same motif of the magician producing
a vision of the Heroine, by bringing on the lady herself].

Māhārāṣṭrī   Extract No. 14.

Setubandha or Rāvaṇavaho.

Bk. I. Verse 57. How the monkeys crossed the mountain
streams.

Bolanti a pecchantā paḍimā-saṃkanta-dhavala-
ghaṇa-saṃghāe ǀ
phuḍa-phaḍiha-silā-saṃkula-khaliôvari-patthie via
ṇaippavahe ǁ

8

√bol ' pass, cross,' cf. boleï ' passes (the time).'   M. pecchaï
= S'. pekkhadi § 40.   pecchantā, nom. plur. pres. part.   paḍi
mā-saṃkanta - ' reflected.'   saṃghāe, acc. plur. § 86.   khalia =
S'. khalida.   patthia = S'. patthida (pra-sthā).   -ppavahe = pra-
vāhān.

" And they cross the streams of rivers that they see reflect-
ing masses of white clouds, as if trickling through and run-
ning over a welter of clear crystal rocks."

Bk. VII. Verse 56.   The waves splash on high as the monkeys
                drop in the mountains.

> Utthaṅghia-duma-ṇivahā giri-ghā'-uvvatta-mucchia-
>   mahā-macchā,
> velā-sela-kkhaliā uddhaṃ bhijjanti uahi-jala-kallolā.

utthaṅghia.   Comm. = uttambhita (ut + stambh).   This is
regularly in M. uttambia, S'. uttambida.   uvvatta (ud + vṛt).
mucchia ' stunned,' maccha § 56.   kkhalia (skhal).   bhijjanti
pass of bhid.   uahi 'ocean.'

" Supporting a multitude of trees, with mighty fish turned
over stunned by the impact of the mountains, the ocean billows
break on high checked by the rocks of the shore."

Bk. VIII. Verse 3.   The sea subsides.

> Giri-saṃkhoha-vimukkā jhīṇā appatta-paḍhama-gaman-oāsā,
> maṇḍ-andolaṇa-maüā gaāgaa ccia samudda-salila-uppīḍā.

saṃkhoha = saṃkṣobha.   vimukka (vi + muc).   jhīṇā § 40.   ap
patta (a + pra + āp) paḍhama § 20.   oāsa = avakāśa.   maüa =
mṛduka.   ccia ' like.'   uppīḍā ' bursts'.

" The jets of sea-water when freed from the shock of the
mountains do not mount so high as before, but subside, and
oscillate in a slow and gentle swing."

Verse 6.   Mingled spoil of land and sea.

> Mottā-ghaḍanta-kusumaṃ   sama-maragaa-vatta-bhaṅga-
>   bhariâvattaṃ
> vidduma-milia-kisalaaṃ   sa-saṅkha-dhavala-kamalaṃ   pa-
>   sammai salilaṃ.

mottā 'pearl.' ghaḍanta, pres. part. (ghaṭ) 'being joined with.' maragaa 'emerald' § 12. vatta 'leaf.' āvattaṃ (ā + vṛt). vidduma 'coral.' pasammai (pra + śam).

" Quiet grows the water, blossoms united with pearls, the whirlpool filled with fragments of leaves and emeralds, buds mingled with coral, white lotuses with the Triton's shells."

Verse 14. Weariness of the workers—(Sugrīva speaks to Nala).

Khavio vānaraloo duratthia-virala-pavvaaṃ mahi-vedhaṃ
na a dīsaï seu-vaho, mā hu ṇamejja guruaṃ puṇo Rāma-
    dhaṇuṃ.

Khavio 'exhausted' (kṣap caus. of kṣi). pavvaa 'mountain.' mahi 'earth.' vedha = veṣṭa 'enclosure' § 38, cf. M. vedhia, Saur. vedhida, Comm. gives the meaning as mahī-pṛṣṭham. dīsai = dṛśyate. -vaho = patho. ṇamejja, opt. 3rd person sing. or plur.

The Comm. is uncertain whether -dhaṇum is nom. or acc.

(a) Nom. then neuter, 'may Rāma's bow not bend,'

(b) Acc. 'let not him (i.e. Rama) bend Rāma's bow. Comm. suggests namayata but ṇamejja is not 2nd person plural.

" The monkey-people are exhausted, the surface of the earth has mountains left, but few and far between, yet the mole of the Bridge is not in sight, so let not Rāma's bow bend [1] heavily again.

Verse 20. Nala's reply.

Khavio pavvaa-ṇivaho ḍaliā va rasā alaṃ dhuŏ vva
    samuddo.
jīaṃ va pariccattaṃ ajja va sāṃbhāvanā tuhaṃ
    ṇivvūḍhā.

pariccattaṃ (pari + tyaj). Comm. vā is affirmative. After ajja one Comm. would prefer to read vi.

" A multitude of mountains has been exhausted, the surface of the earth may be torn up, the sea may be agitated, and life despaired of, but now must your design be carried out."

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[1] Comm. says samudra-tāḍanāya, 'to chastise the sea'? rather to chastise the monkeys.

The Rākṣasas show Sītā a vision of Rāma's severed head.—
Bk. XI, Verse 61, p. 345.

Pecchai a sarahas-ôharia-maṇḍalaggâhighāa-visama-cchinnaṃ
dūra-dhaṇu-saṃghiañcia-sara-puṅkhâliddha-sāmaliāāvaṅgaṃ,

oharia, past part. (*ava* + *hṛ*).   *maṇḍalâgra* 'scimitar.'   ahighāa
(*abhi* + *han*).   saṃghiañcia = *saṃhita* + *añcita* § 65.   sara-puṅkha
'shaft of arrow.'   āliddha (*a* + *lip*) = *āligdha.   avâṃga 'eye-
corner' § 17.   The object of pecchai comes in verse 69.
—'' Rāma-siraṃ.''

"And Sītā saw (a human head) rudely lopped, hacked off
with a scimitar's stroke, the corners of the eyes darkened by
the shaft of the arrow set to the bow and drawn far back."

Verse 62.   nivvūḍha-ruhira-paṇḍura-maülanta-cchea-
                    māsa-pellia-vivaraṃ
              bhajjanta-padia-paharaṇa-kaṇṭha-cchea-
                    dara-lagga-dhārā-cuṇṇaṃ,

niv-vūḍha = (*nirvyūḍha*).   maülanta lit. 'budding' (*mukula*)
§ 71.   chea 'the cut.'   pellia through *pelia *peria = *prerita*.
Comm. gives the meaning as *mudritam*, 'sealed up.'   bhajjanta
part. from bhajjaï 'is broken.'   dara 'cleft.'

"The dust of the sword-edge clung to the cleft hewn in its
neck where the weapon fell breaking in pieces, while the pale
bloodless flesh at the wound had shrivelled and sealed the hollow
thereof—"

Verse 63.   niddaa-saṃdaṭṭhâhara-mūl-ukkhitta-dara-
                    diṭṭha-dāḍhā-hīraṃ,
              saṃkhāa - soṇia - paṅka - paḍala - pūrenta-
                    kasaṇa-kaṇṭha-ccheaṃ,

niddaa 'ruthless.'   saṃdattha (sam + daṃś).   *adhara*.   ukk-
hitta (*ut* + *kṣip*).   dāḍhā 'tusk,' § 65.   saṃkhāa Comm. = *saṃ-
styāna* 'coagulated' from the rare root *styai*.   Rather from a
past part. *sam-styāta* through *saṃskyāta.   kasaṇa = *kṛṣṇa*.

"A tooth of adamant is seen through the gaping rent at the
base of the lower lip, ruthlessly bitten through, and the dark
neck-wound is filled with a muddy film of blood congealed."

Verse 64. ṇisiara - kaa - ggahâṇîa-ṇilāda-aḍa-ṇattha-
     bhiuḍi-bhumaā-bhaṅgaṃ,
    galia-ruhir-addha-lahuaṃ aṇahia-ummil-
     latāraaṃ Rāmasiraṃ !

ṇisi-ara = *niśicara. kaaggaha ' hair-seizing ' (kaca-). āṇia =
āṇîa ṇilāda ' forehead ' also ṇalāda, Pāli nalāṭa or lalāṭa and
with metathesis M. ṇaḍāla or M. S'. ṇiḍāla. Apa. ṇiḍalā (Pischel
§ 260). taṭa, bhiuḍi Comm. = bhrukuṭi really = bhṛ-kuṭi, which
occurs. AMg. bhiguḍi. The forms bhuuḍi huuḍi Pischel says
are incorrect. (P. § 124). bhumaā ' brow.' aṇahiaa means
ahṛdaya cf. anaïmilia = amïlita. aṇadīhara = adīrgha.

" The frown that furrowed its brows had faded from its
broad forehead, for the demons brought it with a grip of the
hair—lighter by half with the blood poured forth, with its orbs
open but devoid of soul—the head of Rāma.''

Sītā's Lament.
Verse 75 (p. 350).
Āvàa-bhaaaraṃ cia ṇa hoi dukkhassa dāruṇaṃ ṇivvahaṇaṃ-
jaṃ mahilā-vīhatthaṃ diṭṭhaṃ sahiaṃ ca tuha mae avasāṇaṃ.

Āvāa = āpāta. cia (AMg. ciẏa), ccia after vowels means eva :
also cea. (caiva cf. ṇeẏa = naiva). vīhatthaṃ = bîbhatsam. sa-
hiaṃ ' endured.'

' Though frightful in its onset the end of sorrow is not so
terrible, if I can view a sight loathsome to women and endure
thy death.'

Sita not knowing that the vision is unreal, marvels that she
should continue to exist. The commentary takes mahilā-
vīhatthaṃ to mean ' a cause of reproach among women.'

Verse 76. vāhuṇhaṃ tujjha ure jaṃ mocchihimi tti
      saṃthiaṃ maha hiae,
     ghara-niggamaṇa-paattaṃ sāhasu taṃ
      kammi ṇivvavijjau dukkhaṃ ?

vāha or bāha = " tear." uṇhaṃ ' hot.' Text has uhṇaṃ,
incorrect. tujjha this oblique base of tuaṃ survives in H. tujh
ko ; it comes from *tuhyam analogous to mahyam. ure loc. of

uro 'breast.' 'mocchihimi. Fut. of *muc*, also moccham.
thia § 12. paattam = *pravṛttam*. sāhasu 'tell' imperat. *śās*.
kammi loc. = Śaur. kassim. niv-vavijjau (nir + vap) pass.
imperat. 'let it be poured out.'

"It was fixed in my heart from the moment of leaving
home, that I would dissolve my sorrow with hot tears on thy
breast. Now tell me, where shall my grief be out-poured?"

Verse 77. virahammi tujjha dhariam dacchāmi
    tumam tti jīviam kaha vi mae,
    tam esa mae diṭṭho phaliā vi manorahā
    na pūrenti maham.

dacchāmi 'I shall see,' also dacchimi and daccham ; Saur.
uses pekkhissam. kaha vi = *katham api*, kaham is commoner.
Final anusvāra in pronouns and adverbs tends to be optional
So maham = maha, esa = eso. esa is used freely, according to
Hemacandra, for all genders. sa on the other hand is rare.

"In separation from thee my life was barely stayed by the
thought of seeing thee. Now I see thee thus, my desires
though bearing fruit bring no satisfaction."

Verse 78. Puhavī hohii paī bahu-purisa-visesa-cañcalā Rāasirī,
    kaha tā maham cia imam nīsāmannam uatthiam
    vehavvam.

Puhavī 'Earth,' Saur. Pudhavī, oblique forms in ia are
common in M. paī = *patiḥ*. hohii "will be." 'tā = Vedic *tāt*.
uatthia (*upa + sthā*). vehavvam 'widowhood.'

"Of the Earth there will be a Lord. Royal Fortune is
fickle with many distinguished men, so why falls absolute
widowhood on me alone?"

[Earth and Royal Fortune are regarded as the other wives
of Rāma. 'Absolute,' lit. having nothing in common (with
those other two).]

Verse 79. Kim ea tti palattam visa-ummillehi loaṇehi a
    diṭṭham,
    vialia-lajjāe mae phudam Nāha tuha muham ti
    parunnam.

eaṁ ti (Saur. edaṁ ti) is more usual.   palattaṁ = *pralaptam. visa meaning *viṣama*; reading should apparently be visam-ummill°.   vialia (vi + gal).   phuḍa § 38.   parunnaṁ (pra + rud) past. part. by analogy with *bhid bhinna* : *chid, chinna*, etc., Saur. rudida.

" ' What is this ? ' I cried, and looked with obliquely opened eyes, then casting modesty aside I shrieked. ' Clearly it is thy face, my lord.' "

Verse 80.   Sahio tujjha vioo raaṇi-arihi samaaṁ sahīhi va
                    vutthaṁ
                datthuṁ tumaṁ ti hottaṁ jai ettāhe vi jīviaṁ
                    vialantaṁ.

vioo ' separation ' § 9.   vuttham = *vyuṣṭam* ' dawned.'   dat-thuṁ = *draṣṭum*.   hottaṁ = hontaṁ pres. part. of hoï.   ettāhe (Comm. = *idānīm*) cf. ettio so much ? *ettādṛśe *ettaise *ettāhe cf. Apa. taisa for tārisa and M. divaha for divasa.   Hottaṁ and vialantaṁ are used in the sense of the conditional, cf. the Hindi usage, agar hotā.

" Separation from thee I endured with female demons as friends—it dawned with the stars as companions—were it only to see thee, then would my life melt away."

Verse 81.   Jāe paraloa-gae tumammi vavasāa-matta-suha-
                    daḍḍhavve
                harisa-chāne vi mahaṁ ḍajjhai aditṭha Dahamuha
                    -vahaṁ hiaaṁ.

matta = *mātra* commonly mĕtta § 69.   daḍḍhavva = *draṣṭa-vya*.   -chāne Comm. = *sthāne*; this should be (t)thāne, or perhaps we should read harisa-cchane.   chaṇa = *kṣaṇa*, but this gene-rally means ' festival,' ' moment ' being khaṇa (Pischel, § 322).

" Now that thou hast gone to the other world, and I may see thee with joy though only through tribulation, in place of that joy my heart burns, not to have seen the slaying of the Ten-Headed demon."

Verse 82.   Vāhaṃ ṇa dhareï muhaṃ āsābandho vi me ṇa
                rumbhai hiaaṃ.

                ṇavari a cintijjante ṇa viṇajjai kena jīviaṃ saṃ-
                ruddhaṃ.

rumbhai means *ruṇaddhi* (*rudh* forms rundhaï) ; this is from
a root *rubh*, analogous to libbhāi = *lihyate* from a root *libh*
(Pischel §§ 266, 507). ṇavari "thereupon," some say from
na pare, Pischel disputes this (P. § 184) : cf. ṇavaraṃ ✷ only."
cintijjante pres. part. pass.   viṇajjai pass. (vi + jñā).

"My face bears no tear, even the bond of hope does not
stay my heart, and when it is considered, it is not seen by
what my life is restrained."

Verse 83.   Bolīṇo maara-haro majjha kaeṇa maraṇaṃ pi de
                padivaṇṇaṃ

                nivvūḍhaṃ Nāha tume ajja vi dharai akaaṇṇuaṃ
                maha hiaaṃ.

Bolīṇo 'passed.'   Form appears to be pres. part., cf. melīṇa
from melai (*mil*).   maara-hara 'home of sea-monsters.'   padi-
vaṇṇaṃ (*prati* + *pad*).   akaaṇṇua cf. savvaṇṇu § 69.

"For my sake thou didst cross the ocean and incur thy
death.   Thou hast gone my lord, and yet my ungrateful heart
survives."

Verse 84.   Uggāhihi Rāma tumaṃ guṇe gaṇeūṇa purisa-maio
                tti jaṇo.

                galia-mahilā-sahāvaṃ saṃbhariūṇa a mamaṃ ṇiatti-
                hii kahaṃ.

uggāhihi 'will sing.'   gaṇeūṇa counting. gerund. ṇiattīhii.
Fut. caus. (*ni* + *vṛt*).   bhariūṇa 'remembering' gerund from
bharaï; *mbharai *mharai = *smarati* Saur. sumaredi, sumaria.
kahaṃ 'story.'

"Folk will sing of thee, Rāma, counting thy virtues as of one
made of valour, and remembering me that missed a woman's
nature they will change the story."

.

Verse 85.   Tuha bāṇāukkhaa-ṇihaaṃ dacchimmi Daha-kaṇtha-
            muha-ṇihāaṃ ti kaā,

            maha bhāadhea-valiā vivarā-huttā maṇorahā pal-
            hatthā.

ukkhaa for ukkhāa 'destroyed.'   ṇihaa (ni + han).   dacchimi
or dacchāmi have better authority (see v. 77 above).   ṇihāa
= nighāta.   vivarā = vi + parāṅ - huttā, Comm. = mukhā, this has
the same meaning, but the form is like AMg. khutta for kṛtva
as with numerals (Pischel § 206) cf. AMg. aṇanta-khutta 'end-
ess times, endless-ly'; k becomes kh becomes h, cf. ṇihasa
§ 19.   palhattha, Comm. = paryasta 'upset,' but that would be
pallattha (r assimilates y and becomes l).   palhattha = *prah-
lasta from root hlas = hras to diminish.

    "Those wishes of mine, that I might see Ten-necks with
his faces smashed, destroyed and struck down by thy arrow,
have gone awry reversed by destiny and come to nought."

Verse 86.   Jaṃ taṇuammi vi virahe pemā-bandheṇa saṅkai
            jaṇassa jaṇo.

            taṃ jāaṃ ṇavara imaṃ pecchantīe a tārisaṃ maj-
            jha phalaṃ.

taṇua 'short.'   pemā- = premā-, pemma is commoner § 68.
ṇavara, Comm. = kevalam, means "only," cf. ṇavari v. 82
above, Pischel's objection (§ 184) to the derivation from na
param 'no more,' i.e. that the anusvāra appears to be secon-
dary, is not conclusive.

    "What a body dreads through love of another, even in a
tiny separation, such a dread result has come to pass for to
me only gazing at this sight."

Bk. XV. Verse 14.   Happy return to Ayodhyā.

Ghettūṇa Jaṇaataṇaaṃ kañcaṇa-latthiṃ va hua-vahammi
    visuddhaṃ

patto puriṃ Raghuvaï kāuṃ Bharahassa sapphalam aṇu-
    rāaṃ.

Ghettūṇa 'taking' cf. ghettuṃ § 136.   latthi (Hindi lāthī) the
equation with yaṣṭi is curious.   kāuṃ = S'. Mg. kāduṃ S'aur.

also has kariduṃ. sapphalam, Comm. = *saphalam*, but this
would be saphalam (§ 5), rather = *sat-phalam*.

" Taking Janaka's daughter, purified in the fire like a staff
of gold, Raghupati arriyed at the city, to give good fruits to
Bharata's loving kindness—"

Jain Māhārāṣṭrī.]   Extract No. 15.
Maṇḍiya.

[Jacobi's Selected Stories, No. IX.]

Veṇṇāyade nayare [1] Maṇḍio nāma tuṇṇāo [2] para-davva-hara-
ṇa-pasatto āsī. so ya duṭṭha-gaṇḍo mi-tti jaṇe pagāsento
jāṇu-deseṇa ṇiccam eva addā'valeva litteṇa baddha-vaṇa-
paṭṭo [3] rāya-magge tuṇṇāga-sippam uvajīvai. cakkamanto vi
ya daṇḍa-dhārieṇaṃ pāeṇam kilimmanto kahaṃci cakkamai. [4]
rattiṃ ca khattaṃ khaṇiūṇa davvajāyaṃ ghettūṇa—nagara-
sannihie ujjāṇ'ega-dese bhūmi-gharaṃ tattha nikkhivai. [5] tat-
tha ya se bhaginī kaṇṇagā ciṭṭhai. tassa bhūmi-gharassa

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[1] Veṇṇāyada or Beṇṇāyada (*Bernātaḍa*) a town in Western India.
The letter *y* in this section represents the *laghuprayatnayakāra* ẏ not the
strong य (*vide* p. 9) ṇayara, hence in many modern names -nair, -ner.

[2] tuṇṇāo or tuṇṇāgo appears to mean a ' beggar ' with an implication
of rascality. Exact derivation uncertain, but evidently connected with
tūrṇa as in *tūrṇa-ga* a ' swift goer.' pagāsento pres. part. of pagāsei
" shows " (*pra + kāś*) For k . g compare AMg. Asoga (§ 11).

[3] duṭṭha = *duṣṭa*. gaṇḍo has a variety of meanings in Sanskrit includ-
ing " cheek," " pimple," " rhinoceros " ; for Prakrit Hemacandra gives
raṇaṃ ('abundance' ?) *dāṇḍa-pāśiko* M.W. ' policeman,' Jacobi. (for
this passage) 'nightwatchman,' ' beggar', (Probably slang). *laghu-
mṛgo* (?) and *nāpitaḥ* ' barber.' adda ' damp' (*ārdra*). avaleva ' ointment
(*ava + lip*). litta ' smeared.' vaṇa ' wound' (*vraṇa*). -paṭṭa ' bandage'
whence *paṭṭikā* modern paṭṭī. This context suggests that duṭṭhagaṇḍo
is bahuvrīhi and means ' one with a bad boil.' The trick is still familiar
enough.

[4] cakkamai ' goes in circles,' ' wanders.' pāeṇa ' with his foot.' Kilim-
manto pres. part. kilimmai ' gets weary ' (*klam*).

[5] khattaṃ ' hole.' -jāya (*jāta*) " quantity." -sannihie ' in the vicin-
ity ' (*saṃ + nidhā*). egadese " portion," cf. § 11.

majjhe kūvo. jaṃ ca so coro davveṇa palobheuṃ[1] sahāyaṃ davva-voḍhāraṃ āṇei, taṃ sā se bhagiṇī agaḍa-samīve puvva-natth'-āsaṇe ṇivesiuṃ pāya-soya-lakkheṇa pāe geṇhiūṇa tammi kūvae pakkhivai.[2] tao so vivajjai.[3] evaṃ kālo vaccai[4] ṇaya-raṃ ṃusantassa. cora-ggāhā taṃ ṇa sakkenti geṇhiuṃ tao ṇayare bahu-ravo jāo.[5] tattha ya Mūladevo rāyā puvva-bhaṇiya-vihāṇeṇa jāo.[6] kahio ya tassa paurehiṃ takkara-vaiyaro, jahā : ettha ṇayare pabhūya-kālo musantassa vaṭṭai kassai takkarassa, ṇa ya tīrai keṇai geṇhiuṃ.[7] tā kareu kiṃpi uvāyaṃ. tāhe so aṇṇaṃ nagar'ārakkhiyaṃ thavei, so vi ṇa sakkai coraṃ geṇhiuṃ. tāhe Mūladevo sayaṃ nīla-paḍaṃ pāuṇiūṇa rettiṃ ṇiggato.[8] Mūladevo aṇajjanto egāe sabhāe ṇivaṇṇo acchai jāva, so Maṇḍiya-coro āgantuṃ bhaṇai : ko ettha acchai ?[9] Mūladeveṇa bhaṇiyam : ahaṃ kappaḍio teṇa bhannai: ehi, maṇūsaṃ karemi.[10] Mūladevo uṭṭhio. egaṃmi īsara-ghare khattaṃ khayaṃ.[11] su-vahuṃ davva-jāyaṃ ṇīṇeūṇa Mūladevassa uvariṃ caḍāviyaṃ.[12] payattā ṇayara-

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[1] palobheuṃ from palobhei "entices, allures" causal (pra + lubh); form infin. used as gerund.

[2] agaḍa Pkt. word "well," "spring." nattha 'placed' (nyasta). ṇivesiuṃ gerund of causal (ni + viś). soya 'washing' (śauca).

[3] vivajjaï "perishes" (vi + pad).

[4] vaccaï "goes, passes," generally referred to vraj (a case of c for j), but Pischel thinks possibly from vrātya so="tramps": *vṛtyate would be a simpler explanation. (cf. Pischel, Gr. § 202) H. bacnā.

[5] Sakkenti. From śak either sakkei or sakkai.

[6] -vihāṇa 'manner' (vi dhā).

[7] -vaiyaro 'story' (vyatikara). kassai (kasya + api). tīrai pass. from tṛ. 'is accomplished.'

[8] pāuṇiūṇa 'putting on' (prā + vṝ) pāuṇomi, p.p p. pāuṇia.

[9] aṇajjanto 'unknown' pres. part. of ṇajjai 'is known' pass. (jñā). ṇivaṇṇo (ni + pad). acchai 'stays' § 60. Pischel refers to ṛcchati (Gr § 480. He quotes the other theories. āgantuṃ gerund.

[10] kappaḍio 'pilgrim,' kārpaṭika. bhaṇṇai pass. of bhaṇai.

[11] īsara 'rich man.'

[12] caḍāvia past part. caus. from caḍai which Hemacandra represents by ā + ruh. (cf. H. caṛh-nā). suvahuṃ = subahum.

vāhiriyaṃ.[1] Muladevo purao, coro asinā kaddhiena[2] piṭṭhao
ei. sampattā bhūmi-gharaṃ. coro taṃ davvaṃ ṇihaṇiuṃ[3]
āraddho. bhaṇiyā ya ṇeṇa bhagiṇī : eyassa pāhuṇayassa[4]
pāya-soyaṃ dehi ! tāe kūva-taḍa-[5] -sanniviṭṭhe āsaṇe ṇivesio.
tāe pāya-soya lakkheṇa pāo gahio, kūve chuhāmi-tti.[6] jāva
atīva sukumārā pāyā, tāe ṇāyaṃ, jah' : esa koi aṇubhūya-
puvva-rajjo vihaliy'aṅgo.[7] tīe aṇukampā jāyā. tao tāe pāya-
tale saṇṇio : ṇassa-tti mā mārijjihisi-tti. pacchā so palāo.
tāe volo kao :[8] ṇaṭṭho ṇaṭṭho-tti. so-y-asiṃ kaddhiūṇa magge
olaggo[9] Mūladevo rāya-pahe aisannikiṭṭhaṃ ṇāūṇa caccara-
siv'antario ṭhio.[10] coro taṃ siva-lingaṃ, esa puriso-tti kāuṃ
kankamaeṇa asiṇā duhā-kāuṃ[11] paḍiniyatto gao bhūmi-gha-
raṃ. tattha vasīuṇa pahāyāe rayaṇīe tao ṇiggantūṇa gao
bāhiṃ. antar'āvaṇe tuṇṇāgattaṃ karei. rāiṇā purisehiṃ
saddāvio.[12] teṇa cintiyaṃ, jahā : so puriso ṇūṇaṃ ṇa mārio,
avassaṃ ca esa rāyā bhavissai-tti. tehiṃ purisehiṃ āṇio.
rāiṇā abbhuṭṭhāṇeṇa pūio āsaṇe ṇivesāvio,[13] su-vahuṃ ca

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[1] payaṭṭā =pravṛttāḥ. vāhiriya=bāhiriya " outside."

[2] kaddhia · drawn ' from kaddhai (H. 4. 187=kṛṣ) : kṛṣṭa could give
*kaṭṭha thence *kaddha.

[3] ṇihaṇiuṃ ' to bury' (ni khan).

[4] pāhuṇaya 'guest' (prāghūrṇa).

[5] taḍa ' edge.'

[6] chuhai or chubhai "throws."   Hemacandra=kṣip : rather from
kṣubh cognate with English " shovo."

[7] vihaliya (vihvalita) 'trembling.'

[8] sannio (saṃjñitaḥ) 'made a sign.' mārijjai pass. of mārei " kills."
palāo 'fled' past part. of palāya ' flees.' volo=bolo ' a cry ' in M.
bolo=' speech' cf. modern bolnā.

[9] so-y-asiṃ 'and he' (drawing his) ' sword ' or y is merely a sandhi
consonant. olaggo · followed ' means anulagna, but the form is ava or apa
+ lagna.

[10] aï-sannikiṭṭham=ati-saṃ-nikṛṣṭam.   caccara 'square' (catvara) Pis-
chel. § 299. antario ' hidden.'

[11] kankamaa ' shaped like a heron's beak.' duhā kāuṃ ' having split '
(dvidhā kṛtvā).

[12] āvaṇa ' market.' saddūvio (śabdāpitaḥ).

[13] ṇivesāvio past part. of ṇivesāvei fuller form of ṇivesei.

piyaṃ ābhāsio saṃlatto: mama bhaginiṃ dehi-tti. tena
diṇṇā, vivāhiyā rāiṇā. bhogā ya se sampadattā.[1] kaisuvi[2]
diṇesu gaesu rāiṇā Maṇḍio bhaṇio : davveṇa kajjaṃ-ti. tena
su-vahuṃ davva-jāyaṃ diṇṇaṃ. rāiṇā sampūjio. annayā
puṇo maggio ; puṇo vi diṇṇaṃ. tassa ya corassa atīva sakkāra
sammāṇaṃ paüñjai.[3] eeṇa pagāreṇa savvaṃ davvaṃ davā-
vio.[4] bhaginiṃ se pucchai ; tīe bhaṇṇati : ettiya mceva
vittaṃ. tao puvv'āveiya-lekkhaṇusāreṇa[5] savvaṃ davvaṃ
davāveūṇa Maṇḍio sūlāe ārovio.

Mandio.

In the town Bernātaḍa there lived a beggar named Maṇḍio
addicted to taking other people's property.   He used to practise
the beggar's art on the high-road, tied up in bandages, with
a smear of grease, kept always wet, about his knee, to show
that he suffered from a virulent sore. Mouching wearily
around with his foot supported on a crutch he wandered at
random. And at night he would dig a hole (in a wall) and
taking a lot of property - to a *baoli* in a corner of a garden
near the town—would bury it there. And there lived his
unmarried sister. In the middle of that *baoli*, there was a
well. Anybody the thief brought with him to carry his loot,
having allured him therewith, the sister would have sit down
on a seat previously arranged at the edge of the spring, and
then, taking hold of his feet on the pretence of washing them,
she would tip him into the well. And so he perished. Thus
time went on while he robbed the town. The thief-catchers
were unable to catch him, and a great noise about it arose in
the town.

Now Mūladeva had become king there in the manner re-
lated above. The citizens told him about the thief; that a

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[1] sampadattā (*sam + pra + dā*).   se ' on her.'

[2] kaisuvi (*katisu + api*).

[3] sakkāra ' favour.'   paüñjai ' employs' (*pra + yuj*).

[4] pagāra ' manner ' (*prakāra*). davāvio past. part. caus. dā.

[5] āveia past part. of āveei causal (*ā + vid*) lekkha ' list '

certain thief had been for some time robbing the town, and
that nobody had succeeded in catching him—so he should
devise some remedy.   Thereupon he appoints another superin-
tendent of the town police.   He also is unable to catch the
thief.   Then Mūladeva himself put on a dark cloak and went
out one night.   Mūladeva goes and lies down *incognito* in a
certain hall and stays there.   The thief Mandio comes and
says, ' Who is it stopping here ? '   Mūladeva said, ' I am a
pilgrim.'   The other said, ' Come I will make a man of you '
Mūladeva got up   A hole was cut in a certain rich man's
house.   He t ook out a great quantity of plunder and piled
it up on Mūladeva.   They set out for the outskirts of the
town.   Mūladeva goes in front, the thief comes up behind
with a drawn sword.   They came to the *baoli*.   The thief set
to work to bury the loot, and he said to his sister, ' Wash
the feet of this guest ' ; she set him on the seat placed on the
edge of the well, and took hold of one of his feet as if to wash
it, meaning to shove him into the well.   As his feet were very
delicate she perceived that this was some one who had enjoyed
royalty and had sensitive limbs.   She took pity on him, and
made a sign on the surface of his foot.   '' Flee, lest you be
slain.''   After that he made his escape.   She raised a cry—
'' He's fled, he's fled,'' and the other drew his sword and
pursued him down the road.   Mūladeva finding he was very
close to him on the highway, stood hidden behind a *liṅgam* in
a square.   The thief mistook this S̈iva's *liṅgam* for a man,
split it in two with his heron-bill sword, and went back to his
baoli.   He stayed there till the night grew light ; and then he
came out and went abroad.   He plays the beggar in the mar-
ket-place.   The king sent men to summon him.   He thought
to himself, ''so that fellow was not killed, and no doubt he
will turn out to be the king.''

The king rose to greet him, and made him take a seat.
After several friendly remarks the king said to him, ' Give me
your sister.'   He gave her, and the king married her.   Wealth
was bestowed upon her.

When a few days had passed, the king said to Mandio, ' I
need some treasure.' So he gave him a good quantity. The
king honoured him. Then again he asked, and again it was
given. He lavishes the greatest favour and consideration on
the thief. In this way he made him give all his wealth. He
asks his sister. She said, he had just so much property.
Then he caused all this wealth to be given away according to a
list previously announced, and Mandio he had impaled.

Jain Mahārāṣṭri.]   Extract No. 16.

Domuha.

[Jacobi's No. V.]

Sampai Dummuha-cariyaṃ.[1] atthi ih' eva Bhārahe vāse
Kampillaṃ nāma puraṃ. tattha Hari-kula-vaṃsa-sambhavo
Jao nāma rāyā. tassa Guṇamālā nāma bhāriyā. so ya rāyā
tīe saha rajja-sirim aṇuhavanto gamei kālaṃ. annayā atthāṇa-
maṇḍava-ṭṭhieṇa pucchio dūo :[2] kiṃ n'atthi mama, jaṃ anna-
rāīṇam atthi ? dūeṇa bhaṇiyaṃ : deva, citta-sabhā tumha
n'atthi. tao rāiṇā āṇattā thavaiṇo,[3] jahā : lahuṃ citta-sabhaṃ
kareha! āesaṇāṇantaraṃ samāḍhattā.[4] tattha dharaṇie khan-
namāṇie kammagarehiṃ[5] pancama-diṇe savva-rayaṇāmao jal-
aṇo-vva teyasā jalanto diṭṭho mahā-mauḍo, sa-harisehiṃ
siṭṭho[6] Jaya-rāiṇo. teṇa vi parituṭṭha-maṇeṇaṃ nandī-rava-
puvvayaṃ uttārio bhūmi-vivarāo. pūiyā thavai-m-āiṇo[7]
jahā'riha-vattha-m-āīhiṃ. theva-kāleṇa[8] vi nimmāyā uttunga-

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[1] Sampai " now " (samprati).   Dummuha=Do-muha ' two-faces.'

[2] atthāṇa ' audience hall ' (ā + sthā).   dūo ' envoy.'

[3] āṇattā ' commanded ' (ā + jñā) § 125.   thavai ' architect ' (sthapati).

[4] samāḍhattā ' begun ' past pass. part. (sam + ā + dhā) for dha becomes
dha, compare § 7.   The derivation from ārabdha is quite impossible.

[5] dharaṇīe khannamāṇīe ' during the excavations.'   kammagara
' workman,' cf. Asoga.

[6] siṭṭho ' told ' p.p.p. of sāhai (śiṣṭa *śāsati) § 125.

[7] thavai-m-āiṇo ' the architects, etc.'   -m- is a sandhi consonant.

[8] theva ' little ' (Pali theva) √stip ' drop.'

siharā citta-sabhā. sohaṇa-diṇe kao citta-sabhāe paveso.
ārovio mangala-tūra-saddeṇa¹ appaṇo uttim'aṅge mauḍo.
tap-pabhāveṇa do-vayaṇo so rāyā jāo. loeṇa² tassa Domuho-
tti nāmaṃ kayaṃ.

aikkanto koi kālo. tassa ya rāiṇo satta taṇayā jāyā. duhiyā
me n'atthi-tti Guṇamālā addhiiṃ³ karei. Mayaṇā'bhihāṇassa
jakkhassa icchai uvāiyaṃ.⁴ annayā ya pāriyāya-mañjarī-
uvalambha-suviṇa-sūiyā tīse duhiyā jāyā. kayaṃ ca vaddhā-
vaṇayaṃ.⁵ dinnaṃ jakkhassa uvāiyaṃ. kayaṃ ca tīe nāmaṃ
Mayaṇamañjarī. kameṇa ya jāyā jovvaṇ'atthā.

io ya Ujjeṇīe Caṇḍapajjoya-rāyā. tassa dūeṇa sāhiyaṃ,
jahā: rāyā domuho jāo. Pajjoeṇa bhaṇiyam: kahaṃ? dūeṇa
bhaṇiyaṃ: tassa eriso mauḍo atthi; tammi ārovie do muhāṇi
havanti. mauḍass' uvariṃ Pajjoyassa lobho jāo. dūyaṃ
Domuha-rāiṇo pesei:⁶ eyaṃ mauḍa-rayaṇaṃ mama pesehi!
aha na pesesi, jujjha-sajjo⁷ hohi! Domuha-rāiṇā dūo bhaṇio
Pajjoya-santio: jai mama jaṃ maggiyaṃ deha, to ahaṃ avi
mauḍaṃ demi. dueṇa. bhaṇiyaṃ: kiṃ maggaha? rāiṇā
bhaṇiyaṃ:

deha: Nalagirī hatthī   Aggībhīrū tahā raha-varo ya ।
Jāyā ya Sivā devi   leh'āriya Lohajangho ya ॥

eyaṃ Pajjoyassa rajja-sāraṃ. paḍigao dūo Ujjeṇiṃ. sā-
hiyaṃ Pajjoyassa Domuha-santiyaṃ paḍivayaṇaṃ. kuddho⁸
aīva Pajjoo, calio cauraṅga-baleṇa: donni lakkhā mayaga-
lāṇaṃ,⁹ donni sahassā rahāṇaṃ, pañca ajuyāṇi hayāṇaṃ,

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¹ tūra 'musical instrument.'

² loeṇā 'by the people ' § 9.

³ addhii " care, anxiety." (adhṛti.)

⁴ jakkhassa 'to a demon.' icchai 'promises.' uvāiyaṃ 'offering'
(upa + ā + kṛ).

⁵ sūiyā 'revealed' (sūc). Saur. sūīda. suviṇa 'dream.' pūriyāya=
pūrijāta " coral tree." vaddhāvaṇayaṃ 'birth ceremony ' vardhāpana.

⁶ pesei 'he sends.'

⁷ jujjha-sajjo 'ready for battle.'

⁸ kuddho " wroth."

⁹ mayagala 'elephant' (madakala).

satta koḍio payāi [1] jaṇāṇaṃ. aṇavaraya [2] -payāṇaehiṃ patto
Pañcāla-jaṇavaya-sandhiṃ. iyaro vi Domuha-rāyā cauraṅga
bala-samaggo [3] nīhario nayarāo. gao paḍisammuhaṃ Pajjoy-
assa. Pañcāla-visaya-sandhīe raio garuḍa-vūho [4] Pajjoeṇa,
sāgara-vūho Domuheṇa. tao saṃpalaggaṃ doṇha vi balāṇa
jujjhaṃ. so mauḍa-rayaṇa-pahāveṇa ajeo [5] Domuharāyā.
bhaggaṃ [6] Pajjoyassa balaṃ. bandhiūṇa Pajjoo pavesio
nayaraṃ. diṇṇaṃ calaṇe kaḍayaṃ. [7] suheṇa tattha Pajjoya-
-rāiṇo vaccai kālo.

annayā diṭṭhā teṇa Mayaṇamañjarī. jāo gāḍhā'ṇurāo. tao
kām'aggiṇā ḍajjhamāṇassa cintā-saṃtāva-gayassa voliyā [8]
kahavi rāī. paccūse ya gao atthāṇaṃ. diṭṭho parimilāṇa-
muha-sarīro Domuha-rāiṇā ; pucchio sarīra-pauttiṃ, na dei
paḍivayaṇaṃ. s'āsaṅkeṇa ya gāḍhayaraṃ puṭṭho. tao dīhaṃ
nīsasiūṇa jampiyaṃ [9] Pajjoeṇa :

Mayaṇa-vasa-gassa, nara-vara   vāhi-vighatthassa [10]   taha   ya
                                                        mattassa ၊
kuviyassa marantassa ya   lajjā dūrujjhiyā hoi ၊ [11] [eyaṃ ၊
tā jai icchasi kusalaṃ   payaccha to Mayaṇamañjariṃ
niya-dhūyaṃ [12] me nara-vara   na desi pavisāmi jalaṇammi ॥

tao Domuheṇa nicchayaṃ nāūṇa dinnā. sohaṇa-diṇa- mu-
hutte kayaṃ pāṇiggahaṇaṃ. kaivaya-diṇehiṃ dhario, [13]
pūiūṇa visajjio, gao Ujjeṇiṃ Pajjoo.

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[1] payāi ' footsoldier ' (padāti).
[2] aṇavaraya ' incessant.'
[3] samaggo ' complete.'
[4] raio=racito. vūha ' order of battle ' (vyūha).
[5] ajeo ' invincible.'
[6] bhaggaṃ ' broken.'
[7] kaḍaya ' fetter ' (kaṭaka).
[8] ḍajjhamāṇa ' being consumed.' voliyā ' passed,' cf. bolei.
[9] nīsasiūṇa ' sighing.' jampiyaṃ (jalpitam) § 37.
[10] vāhi ' illness ' (vyādhi). vighattha ' consumed ' (vi + ghas).
[11] kuvia ' angry.' dūr-ujjhiya ' left far behind.'
[12] dhūyaṃ ' daughter,' dhūyā=M. dhūā Ś.Mg. dhūdā =*dhūtā from
*dhuktā (Pischel, § 65).
[13] dhario ' waited ' (dhṛ).

9

annayā āgao Inda-mahūsavo. Domuha-rāiṇā āiṭṭhā [1] nāya-
ra-jaṇā: ubbheha indakeum [2]! tao maṅgala-nandī-mahāraveṇa
dhavala-dhaya-vaḍāho ḍoya-khiṅkhiṇī-jālâ'laṃkio [3] avalam-
biya-vara-malla-dāmo maṇi-rayaṇa-mālā-bhūsio ṇāṇāviha-pa-
lambamāṇa-phala-nivaha-ciñcaio [4] ubbhio indakeu. tao nac-
canti naṭṭiyāo, gijjanti [5] sukai-raiyā kavva-bandhā, naccanti
nara-saṃghāyā, dīsanti ditṭhi-mohaṇāiṃ indayālāiṃ, in-
dayālino [6] ya dijjanti tambol'āiṃ ; khippanti kappūra-kuṅ-
kuma-jala-chaḍā, dijjanti mahā-dāṇāiṃ, vajjanti muiṅgài-
āojjāiṃ. [7] evaṃ mahā-moeṇa gayā satta vāsarā. āgayā
puṇṇimā. puio mahā-vicchaḍḍeṇa [8] kusuma-vatth'āīhiṃ Do-
muha-rāiṇā indakeū. mahā-tūra-raveṇa annaṃmi diṇe paḍio
meiṇīe. diṭṭho rāiṇā amejjha-mutta-duggandhe nivaḍio jaṇeṇa
pariluppamāṇo ya. [9] daṭṭhūṇa cintiyaṃ : dhir-atthu vijju-[10]
reha-vva cañcalāṇaṃ pariṇāma-virasāṇaṃ riddhīṇaṃ. eyaṃ
cintayanto sambuddho, patteyabuddho [11] jāo. pañca-muṭṭhi-
yaṃ loyaṃ kāūṇa pavvaio. [12] *uktam ca :*

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   [1] āiṭṭhā ' commanded ' ($\bar{a} + di\acute{s}$).

   [2] ubbheha ' erect' imperat. from ubbhei ' erects ' from ubbha =
ūrdhva (also uddha uḍḍha). For dhv becomes bbh compare dv becomes
bb. bārasa ' twelve '=(*dvādaśa*). -keuṃ ' banner.'

      [3] dhaya=*dhvaja*. vaḍāho (-*paṭāka*). ḍoya " *dāruhasta* " ? ' clapper.'

      [4] ciñcaio ' adorned,' Pkt. root.

      [5] gijjanti ' are sung ' § 135.

      [6] indayālino ' magicians.'

   [7] khippanti pass. of khivai ' throws ' § 135.   chaḍā ' abundance (*chaṭā*).
vajjanti '' are sounded '' (*vādyante*). muiṅga ' drum.' āojja '' musical
instrument '' *ātodya.*

   [8] vicchaḍḍa ' liberality ' (*vi* + *chrd*).

   [9] amejjha ' impurity ' (*amedhya*), mutta=*mutra*, pariluppamāṇa ' being
destroyed.'

   [10] vijju '' lightning.''

   [11] patteya-buddho=pratyeka-buddho one who obtains enlightenment
all alone. By analogy with paccūsa, etc., one might expect *pacceya (cf.
Pali pacceko).

      Pischel (Gr. § 281) explains patteya in this phrase, pattoyaṃ (='' *pra-
      tyekam*'') and patti in M. pattiaï AMg. pattiyaï Ś. Mg. pattiṇadi=
      '' *pratiyāti* '' as being derived not from *prati* but from *parati*
      parti, and compares Greek *porti* beside the ordinary *proti.*

   [12] muṭṭhiya ' handful.'   pavvaio ' he entered the Order ' (*pra* + *vraj*).

jo indakeū suyalaṃkiyaṃ taṃ daṭṭhuṃ padantaṃ pavi-
  luppamāṇāṃ ।
riddhiṃ ariddhiṃ samupehiyāṇaṃ Pañcāla-rāyā vi samik-
  kha ' dhammaṃ ।

Domuha.

[Now comes the story of Double-face.]

In this land of Bhārata there is a town called Kampilla.
There was a raja named Jaya born of the lineage of Hari. His
wife was Guṇamālā. And he passed the time together with her
enjoying his royal fortune. One day in the pavilion of the
audience hall he asked an envoy. "What do I lack, that
other kings have?" The envoy said, " Your Highness has no
picture-gallery." Then the raja commanded his architects,
saying, ' Quickly build a picture-gallery.' They started work
immediately on the command. While the excavations for this
work were going on, the workmen found on the fifth day a
great diadem of all sorts of gems flashing with brilliance like
fire, and in great glee reported this to Raja Jaya. He was
very pleased, and had it taken out of the hole in the ground,
after the recitation of a blessing. The architects and the rest
were honoured with appropriate robes and the like. In a very
short time a picture gallery with lofty pinnacles was com-
pleted. On an auspicious day came the opening ceremony.
To the sound of happy music the raja placed the diadem on
his head, and so shone with the light of a double countenance.
So the people dubbed him " Double- face."

Some time passed. and there were born to the raja seven
sons. Guṇamālā grieved that she had no daughter, and
promised an offering to a demon named Mayaṇā. And then
was born a daughter revealed to her in a dream of conceiving
a cluster of the Coral Tree. The birth ceremony was per-

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¹ samupehiyāṇam gerund (*sam + ut + prekṣ*) shortened for samuppe—to
scan. This verse is in AMg. quoted from āvaśyaka-niryukti 17. 44.
samikkha "*samīkṣate*," i.e. for samikkhai which is regularly contracted
in AMg. verse to samikkhe, but this would not scan here.

formed, and the offering given to the demon. They named the baby Maẏana Mañjarī, and in course of time she grew to maid's estate.

Now king Candra-Pradyota of Ujjain was told by an envoy that the raja had become double-faced. "How?" asked Pradyota. The envoy said, "He has such a diadem, on putting it on he has two faces." Pradyota was filled with desire for that diadem. He sent a messenger to King Domuha, "Send me that jewel of a diadem! If you don't send it, prepare for battle." King Domuha said to Pradyota's messenger, "If you give me what I ask, I will give the diadem." The messenger said, "What are you asking?" The raja said, "Give me—there's the elephant Nalagirī, and the excellent chariot Agnibhīru, and the consort Queen Sīvā, and the writer Lohaẏangho."

This was the cream of Pradyota's kingdom. The messenger returned to Ujjain, and told Pradyota Domuha's answer. Pradyota was exceedingly angry and set out with an army of the four arms: two lakhs of elephants, two thousand chariots, fifty thousand horse, and seven krores of footsoldiers. He reached the frontier of the Pañcāla country by forced marches. King Domuha on the other side came out of the city with all his army, and went to meet Pradyota. On the Pañcāla frontier Pradyota took up the "Garuḍa" formation, and Doubleface the "Ocean" order. Then both forces joined issue. Through the puissance of that jewel of a diadem Doubleface was invincible. Pradyota's force was broken. Pradyota was bound and brought into the city. A ring was fixed on his foot. And there king Pradyota quietly passed his days.

One day he saw Maẏana-mañjarī. He became deeply enamoured. Then consumed with the fire of love, and fallen into a fever of thought he passed the night as best he could. King Domuha noticed his pale face and emaciated form, and asked what ailed him. He gave no answer. He was anxiously questioned more closely. Then with a deep sigh Pradyota quoted—

" The man in the power of Love, good sir, the man that is drunk or consumed by disease, he that's wroth, and he that is on the point of death—has left modesty far behind. So if you wish your own good, vouchsafe me this Mayaṇamañjari : if you give me not your own daughter, good sir, I shall enter the fire.''

So Domuha, perceiving his determination, gave her to him. The wedding was celebrated on an auspicious day and hour. After staying some days Pradyota, having paid his respects and taken his departure, went to Ujjain.

One day there came the Great Indra Festival. Domuha instructed the citizens to raise an Indra Banner. Then the Banner was erected with a great roar of auspicious blessings, with white pennons and flags, adorned with a chain of bells and their clappers, hung with fine festoons, decorated with strings of jewels and gems, and laden with an abundant variety of pendent fruits. Then the dancers danced ; poems composed by good poets were sung, crowds of people danced, dazzling illusions are shown, and the magicians are given betel and the like. Quantities of camphor, saffron and water are thrown in the air, masses of alms are given away, the bands crash with drums and the rest. Thus in great delight pass seven days. The full-moon came. King Domuha honoured the Indra-Banner with great liberality, with flowers, robes and the like. On another day with a great roar of music down it fell on the ground. The king saw it fallen in a place foul with dung and dirty water, and plundered by the people. Seeing this he reflected—'' Out on the pomps of this world fleeting as a flash of lightning, ending in disgust! '' As he thought thus he was enlightened, and became a Pratyeka-Buddha. Regarding the world as but five fist-fulls he entered the Order. 'Tis said :

'' What was an Indra-Banner, that he saw adorned, but fallen and plundered.
'' And perceiving the pomp that was no pomp, Pañcāla's king discovered the Law.''

Jain Māhārāṣṭrī.]   Extract No. 17.

From an inscription found near Ghaṭayāla, a village situated about twenty miles north of the city of Jodhpur. Text and translation published in the Journal of the Royal Asiatic Society 1895, Vol. 27, p. 513. The inscription is dated Saṃvat 918. This probably refers to the Vikrama era, and is equivalent to about 861 A.D. It records that a chief named **Kakkuka** founded a Jain temple, established a market, and erected two pillars.

Oṃ. Saggâpavagga-maggaṃ paḍhamaṃ saẏalāṇa kāraṇaṃ
    devaṃ ।
nīsesa-duria-dalaṇaṃ parama-guruṃ ṇamaha Jiṇa-ṇāhaṃ ॥ 1.
Rahu-tilao paḍihāro āsī Siri-Lakkhaṇo tti Rāmassa ।
teṇa Paḍihāra-vanso samuṇṇaiṃ ettha sampatto ॥ 2.
vippo **Hariando** bhajjā āsi tti khattiā **Bhaddā** ।
tāṇa suo uppaṇṇo vīro Siri-**Rajjilo** ettha ॥ 3.
assa vi **Narahaḍa** nāmo jāo Siri-**Nāhaḍo** tti eassa ।
assa vi taṇao **Tāo**, tassa vi **Jasa-vaddhaṇo** jāo. ॥ 4.
assa vi **Candua**-ṇāmō uppaṇṇo **Silluo** vi eassa ।
Jhoṭo tti tassa taṇuo, assa vi Siri-**Bhilluo** cāī ॥ 5.
Siri-**Bhilluassa** taṇuo Siri-**Kakko** guru-guṇehi gāravio ।
assa vi **Kakkua**-ṇamo **Dullahadevīe** uppaṇṇo ॥ 6.
Isiviāsaṃ hasiaṃ, mahuraṃ bhaṇiaṃ, paloiaṃ sommaṃ
ṇamaẏaṃ jassa ṇa dīṇaṃ ro[so] theo, thirā mettī ॥ 7.
ṇo jampiaṃ, ṇa hasiaṃ, ṇa kaẏaṃ, ṇa paloiaṃ, ṇa sambha-
    riaṃ ।
ṇa thiaṃ, ṇa paribbhamiaṃ, jeṇa jaṇe kajja-parihīṇaṃ ॥ 8.
sutthā dutthā vi paẏā ahamā taha uttimā vi sokkheṇa ।
jaṇaṇi vva jeṇa dhariā ṇiccaṃ ṇiẏa-maṇḍale savvā ॥ 9.
uaroha-rāa-macchara-lohehim i ṇāẏa-vajjiaṃ jeṇa ।
ṇa kao doṇha viseso vavahāre kavi [1] manaẏaṃ pi ॥ 10.
diavara-diṇṇāṇujjaṃ jeṇa jaṇaṃ rañjiūṇa saẏalam pi
ṇimmaccharcṇa jaṇiaṃ dutthāṇa vi daṇḍa-ṇiṭṭhavaṇaṃ ॥ 11.

[1] Read *kori* or *kahavi.*

dhana-riddha-samiddhāna vi paürānaṁ niakarassa abbhahiaṁ ꞁ
lakkhaṁ saẏañca sarisantanañca taha jena ditthāiṁ ꞁꞁ 12.
nava-jovvana-rūa-pasāhiena siṅgāra-guna-garukkena ꞁ
jana-vaẏa-nijja-malajjaṁ jena jane neẏa sañcariaṁ ꞁꞁ 13.
bālāna gurū tarunāna taha sahī gaẏavaẏāna tanao vva ꞁ
iẏa-sucariehi niccaṁ jena jano pālio savvo ꞁꞁ 14.
jena namantena saẏā sammānaṁ gunathuiṁ kunantena ꞁ
jampantena ẏa laliaṁ dinnaṁ panaīna dhana-nivahaṁ ꞁꞁ 15.
Marumāḍa-Valla-Tamaṇī-*pariaṅkā-ajja*-**Gujjarattāsu** ꞁ
janio jena jānānaṁ sao caria-gunehiṁ anurāo ꞁꞁ 16.
gahiūna gohanāiṁ, girimmi jālāu[lā]o pallīo ꞁ
janiāo jena visame **Vaḍaṇāṇaẏa**-mandale paẏadaṁ ꞁꞁ 17.
nīluppula-dala-gandhā rammā māẏanda mahua-vindehiṁ ꞁ
vara-icchu-panna-cchannā esā bhumī kaẏā jena ꞁꞁ 18.
varisa-saesu a navasuṁ atthārasam'aggalesu Cettammi ꞁ
nakkhatte vihu-hatthe Buhavāre dhavala-bīāe ꞁꞁ 19.
siri-Kakkuena hattaṁ mahājanaṁ vippa-paẏai-vani-bahulaṁ ꞁ
Rohinsakūa-gāme nivesiaṁ kitti-viddhīe ꞁꞁ 20.
Maḍḍoarammi ekko, bīo **Rohinsakūa**-gāmammi ꞁ
jena jasassa va puñjā ee tthambhā samutthaviā ꞁꞁ 21.
tena siri-**Kakkuenaṁ** Jinassa devassa duria-niddalanaṁ ꞁ
kāraviaṁ acalam imaṁ bhavanaṁ bhattīe suha-janaẏaṁ ꞁꞁ 22.
appiam eaṁ bhavanaṁ siddhassa **Dhanêsarassa** gacchammi ꞁ
taha santa-Jamba Ambaẏa-vani-Bhāuḍa-pamuha-gotthie ꞁꞁ 23.

Notes.—Verse 1.   Apavagga 'final beatitude' (*apa + vṛj*).   nī-
            sesa 'all' (*niḥśesa*) § 63.   *durita* 'sin.'
V. 2.   -paḍihāro 'door-keeper,' or name of clan.   vanso, better
            spelling vamso.
V. 3.   bhajjā 'wife' § 50.
V. 5.   Inscription has -nāmā a mistake for -nāmo as in the next
            verse.   cāī 'generous' (=*tyāgī*) cf. AMg. catta=
            tyakta.   § 44.   § 119.   gāravio   means   *gauravitaḥ*
            'highly esteemed' cf. M. AMg J.M. gārava for M. Ś.
            gorava (=*gaurava*): Pali garu ; Skt. *garīyas.*
V. 7.   namaẏam perhaps corrected to namiẏam 'meekness.'
            theo = thevo 'little.'

V. 9.   payā = *prajāh*, ṇiya = *nija*.

V. 10.   uaroa 'favour' or 'ill-will, obstructiveness' (*upa + rudh*).
         macchara 'envy' cf. vaccha § 39.   i = *iti*.   In AMg.
         ti after a long vowel becomes i (Pischel § 93).   In
         JM. —iṃ pi is more usual.

V. 11.   dia 'twice-born.'   § 42.   ṇiṭṭhavaṇaṃ 'infliction'
         (*niḥ + sthāpanam*) for short vowel cf. thavei = *sthā-
         payati*.   § 67.

V. 12.   paüra = S̓. pora (= *paura*) § 61.   abbhahiaṃ = *abhyadhi-
         kam*.   Kielhorn   suggested   sarisattaṇañca.   = *sa-
         dṛsatvanaṃ   ca* ; -ttaṇa = vedic -*tvana* is common
         instead of -*tva*.   (His translation of this verse is ten-
         tative and he notes that the wording of the original
         may be wrong.)

V. 13.   garukka 'heavy with,' 'full of' = *garukya* cf. Pali
         garu ; Skt. *guruka* (Pischel § 299).   jaṇavaya = *jana-
         pada*.   ṇijja = *nedya* 'to be blamed.'   neya = *naiva*.

V. 14.   gaya-vaya 'aged' (= *gata-vayas*) iya, JM. AMg. = *iti*.

V. 15.   sayā = *sadā*.   paṇai = *praṇayin*.

V. 16.   Marumāḍa prob. = Mārwār.   Gujjara = *Gurjara* 'Gūjar.'
         Here we have an older form of the modern 'Gujerāt.'
         -pariaṅkā ajja has not been explained.

V. 17.   gohaṇa 'herd,' *go-dhana*.   pallī 'hamlet.'   jālâula = *jvā-
         lâkula*, payaḍam = *prakaṭam*, M. paaḍa AMg. pāgaḍa.

V. 18.   māyanda 'mango tree' (*mākanda*).

V. 19.   aggala (= *argala*) used technically in dates, see *Indian
         Antiquary*, vol. xix, p. 61, note 52.   vihu 'moon.'
         hattha = Hasta   the   constellation.   bia   'second,'
         AMg. JM. bīya biiya.

V. 20.   mahājaṇaṃ as an adjective 'for merchants.'   payaï
         'foot soldier,' also payāi (padāti).

V. 23.   appiaṃ (*arpita*).   gaccha 'series,' 'lineage,' i.e. 'school.'
         gotthī 'society.'

Translation.[1]—Om! Bow to the lord of the Jinas, who is the

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[1] Follows what is apparently Kielhorn's.   J.R.A.S. quoted above.

path to heaven and beatitude, the god who is the first cause of all things, the destroyer of every sin, the supreme preceptor.

V. 2. The glorious Lakṣmaṇa, the ornament of the Raghus, was Rāma's doorkeeper; hence the *Pratihāra* clan has attained here to eminence.

V. 3. There was a Brāhman named *Haricandra*; his wife was *Bhadrā* of the Kshatriya caste. To them a valiant son was born, named Rajjila.

V. 4. To him, again, *Narabhaṭa* was born, and to him Nāhaḍa (= *Nāgabhaṭa*); his son was *Tāta*, and his son, *Yaśo-vardhana*.

V. 5. To him *Canduka* was born, and to him *Silluka*; his son was Jhoṭo, and his, the generous *Bhilluka*.

V. 6. *Bhilluka's* son was Kakko highly esteemed for his noble qualities; and to him was born from *Durlabhadevī*, **Kakkuka.**

V. 7. His smile is [like a] slightly opening [flower-bud], his speech sweet, his glance benign, his meekness not timid, his anger slight, his friendship firm.

V. 8. He never has spoken, or smiled, or acted, or looked, or remembered a thing, without benefiting mankind.

V. 9. Like a mother he constantly has kept in comfort all the people in his dominion, the poor and the prosperous, the lowest as well as the highest.

V. 10. And never has he, departing from what was right, through favour, affection, envy, or greed, made the slightest difference between the parties in a suit.[1]

V. 11. Following the advice given by the best of the twice-born, he has pleased everybody, and free from passion has also caused punishment to be inflicted on the wicked.

V. 12. Even to citizens possessed of abundance of wealth he has assigned more than his revenue (?), a lakh and a hundred and the like (?)[2]

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[1] K. "transaction."   [2] "As much as was suitable (?)"

V. 13. Though adorned with the freshness of youth and
        beauty, and full of the sentiment of love, he never
        has behaved to people so as to incur men's re-
        proaches, or without modesty.

V. 14. To children like a *guru*, to young men like a friend,
        and to the aged like a son, by such good conduct has
        he constantly cherished everyone.

V. 15. Always showing respect with politeness, praising virtues,
        and speaking pleasantly he has given an abundance
        of wealth to those attached to him.

V. 16. By his good behaviour and virtues he has won the
        affection of the people in Marumāḍa, Valla, Tamanī,
        ....(?) and Gujarat.

V. 17. He has taken away the herds of cattle and has made
        a conspicuous illumination [1] of the villages on the
        mountain in the rugged *Vaṭanānaka* district.

V. 18. This land he has made fragrant with the leaves of blue
        lotuses, and pleasant with groups of mango and *ma-
        dhuka* trees and has covered it with the leaves of
        excellent sugar-cane.

Vv. 19 and 20. And when nine hundred years were increased
        by the eighteenth, in Caitra, when the moon's
        nakshatra was Hasta, on Wednesday, the second
        lunar day of the bright half, the illustrious Kakkuka,
        for the increase of his fame, founded a market, fit
        for traders, crowded with Brāhmans, soldiers, and
        merchants at the village of *Rohinsakūpa*.

V. 21. He has erected like heaps of his renown these two
        pillars, one at Maḍḍoara, and another at the village
        of *Rohinsakūpa*.

V. 22. This illustrious *Kakkuka* piously has caused to be built
        this imperishable temple of the god Jina, which des-
        troys sin and creates happiness.

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[1] K. " has boldly destroyed by fire."

V. 23. And he has entrusted this temple to the community
presided over by the ascetics Jamba and Aṁbaẏa (?)
and the merchant Bhākuṭa (?) in the *gaccha* of the
holy *Dhaneśvara*.

Jain Mahārāṣṭrī. Extract No. 18.

From story of **Kālakâcārya**. Jacobi Z.D.M.G. Vol. 34
(1880), p. 262.

Failing to influence Gandabhilla the wicked King of Ujjain,
who had the nun Sarasvatī conveyed into his harem, and then
refused to give her up, Kālakâcārya, the saintly brother of
the nun, went abroad to contrive Gandabhilla's overthrow.

taṁ ca kuo vi nāūṇa niggao nayario sūrī, aṇavarayaṁ ca
gacchanto patto **Saga-kūlaṁ** ṇāma kūlaṁ.[1] tattha je sā-
mantā, te **Sāhiṇo** bhaṇṇanti ; jo sāmantā-'hivai sayala narin-
da-vanda-cūḍāmaṇi so **Sāhāṇusāhī** bhaṇṇai.[2] tao Kālaga-sūrī
thio egassa sāhiṇo samīve, āvajjio[3] ya so manta-tantâīhiṁ.
io ya aṇṇayā kayāi[4] tassa Sāhiṇo sūri-samanniyassa harisa-
bhara-nibbharassa nāṇāviha-viṇoehiṁ ceṭṭhamāṇassa[5] samāgao
paḍihāro, vinnattaṁ ca teṇa, jahā : " sāmi ! Sāhāṇusāhi-dūo
duvāre ciṭṭhai." Sāhiṇā bhaṇiyaṁ : " lahuṁ pavesehi."
pavesio ya vayaṇeṇa antaraṁ eva nisanno ya diṇṇâsaṇe. tao
dūeṇa samappiyaṁ uvāyaṇaṁ[6] taṁ ca daṭṭhūṇa nava-pāusa[7]-
kāla-nahayalaṁ va andhāriyaṁ vayaṇaṁ Sāhiṇā. tao

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[1] kuo vi =*kuto'pi*. nāūṇa √*jñā*, JM. usually does not cerebralise initial
n. Saga-kula ' the shore (land) of the Śakas ' for the form cf. Asoga.

[2] ahivai " overlord " Sāhi-*ṣāhi*, i.e. Pers. *šāh* or *šāhi*. This word, and
also *ṣāhānṣāhi*=Pers. *šāhanšāh* ' King of Kings,' occur in the Allahabad
praśasti. (Fleet, Gupta Inscriptions, No. 1, Samudra). The context
there indicates the use of these two terms in the West of India in connec-
tion with the Śakas.

[3] āvajjio *ā +vṛj*.

[4] *itaś ca-anyadā kadācit*.

[5] ' busying himself ' (*ceṣṭ*).

[6] ' gift '

[7] pāusa ' rains ' (*prāvṛṣa*).

cintiyaṃ : "hanti kāmaṃ apuvva-karaṇaṃ uvalakkhijjai,[1] jao
sāmi-pasāyaṃ āgayaṃ datthūṇa jalaya-daṃsaṇeṇaṃ va sihiṇo
harisa-bhara-nibbharā jāyanti sevayā, so sāma-vayaṇo dīsai.
tā pucchāmi kāraṇaṃ " ti. etth' antarammi Sāhi-purisa-
daṃsiya-viḍahare[2] gao dūo. tao pucchiyaṃ sūriṇā : "hanta,
sāmi-pasāe samāgae kim uvviggo viva lakkhīyasi?" teṇa
bhaṇiyaṃ : "bhayavaṃ, na pasāo, kiṃ tu kovo samāgao :
jao amha pahū jassa rūsai, tassa nām'aṅkiyaṃ muddiyaṃ
churiyaṃ paṭṭhavei.[3] tao keṇai kāraṇeṇa amho' varim[4]
rūsiūṇa pesiyā esā churiyā. eīe ya appā amhehiṃ ghāiyavvo :[5]
ugga-daṇḍo tti kāūṇa na tav-vayaṇe viyāraṇā kāyavvā."
sūriṇā bhaṇiyaṃ : "Kiṃ tujjha ceva ruṭṭho, uyāhu[6] annassa
vi kassa vi?" sāhinā bhaṇiyaṃ : "mama vajjiyāṇaṃ aṇṇe-
siṃ pi pañcāṇauī-rāīṇaṃ, jao dīsai chan-ṇauimī imīe satthiyāe
aṅko" tti.[7] sūriṇā jampiyaṃ : "jai evaṃ, tā mā appāṇaṃ
viṇāsehi." teṇa bhaṇiyaṃ : "na pahuṇā ruṭṭheṇa kula-
kkhayaṃ antareṇa chuṭṭijjai[8] ; mae puṇa maeṇa sesakulassa
khemaṃ bhavai." sūrinā bhaṇiyaṃ : "jai vi evaṃ, tahā vi
vāharesu[9] niya-dūya-pesaṇeṇa pañcanauyaṃ pi rāyāṇo : jeṇa
Hinduga-desaṃ vaccāmo."[10] tao teṇa pucchio dūo, jahā :
"bhaddā! ke te anne pañcāṇauī rāyāṇo, jesiṃ kuvio devo?"
teṇa vi savve niveiyā. tao dūyaṃ visajjiūṇa savvesiṃ pi
pesiyā patteyaṃ[11] niya-dūyā, jahā: "samāgacchaha mama
samīve, mā niya-jīviyāiṃ pariccayaha, ahaṃ savvattha bhali-

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[1] hanti=hanta. uvalakkhijjai pass. of uvalakkhei (*upa + lakṣ*).

[2] -viḍahara apparently "rogues' hall" (*viṭa-ghara*).

[3] paṭṭhavei 'sends' caus. (*pra sthā*).

[4] uvariṃ=uvari.

[5] eīe ins. fem. 'with this.' ghāiyavva fut. part. from caus. of *han.*

[6] uyāhu 'or' (*utāho*).

[7] chan-nauimī 96th. satthiā 'weapon' (*śastrikā*). 'for the number of this weapon appears as 96th.'

[8] chuṭṭijjai pass. *chuṭ* cut off, leave off cf. H. chuṭnā, chuṭṭī.

[9] vāharesu 'summon' (*vi + ā + hṛ*).

[10] Hinduga=Pers. Hinduk. vaccāmo "we are going."

[11] 'severally' *pratyekam.*

ssāmi."[1] tao te dupariccay-aṇīyattaṇāo[2] pāṇānaṃ savva-
sāmaggiṃ kāūṇa āgayā jhaḍa tti[3] tassa samīvaṃ, te ya sa-
māgae datthūṇa teṇāvi pucchiyā suriṇo : " bhayavaṃ kiṃ
amhehiṃ sampayaṃ kāyavvaṃ ? " sūrīhiṃ bhaṇiyaṃ : " sa-
bala-vābaṇā uttariūṇa **Sindhuṃ** vaccaha **Hinduga**-desaṃ.
tao samāruhiūṇa jāṇavattesu[4] samāgayā **Surattha**-visae.
etth' antarammi ya samāgao pāusa-samao ; tao duggamā
magga tti kāūṃ Surattha-visao chaṇṇaui-vibhāgehiṃ vibhañ-
jiūṇa ṭhiyā tatth' eva.

[Then came the Autumn—elaborately described.]

evaṃvihaṃ ca saraya[5]-kāla-siriṃ avaloiūṇa niya-samīhiya-
siddhi-kāmeṇa bhaṇiyā te **Kālaya**-sūriṇā, jahā : " bho, kim
evaṃ nirujjamā citthaha ? " tehiṃ bhaṇiyaṃ : " āisaha kiṃ
puṇo karemo " sūriṇā bhaṇiyaṃ : " giṇhaha **Ujjeṇiṃ**, jao tīe
paḍibaddho pabhūo **Mālava**-deso : tattha pajjattīe tumhāṇaṃ
nivvāho[6] bhāvissai." tehiṃ bhaṇiyaṃ : " evaṃ karemo :
paraṃ n'atthi sambalayaṃ, jamhā[7] eyammi dese amhāṇaṃ
bhoyaṇa mettaṃ ceva jāyaṃ." tao sūriṇā joga-cuṇṇa-*cahuṇ-
ṭiyā*-metta-pakkheveṇa suvaṇṇī-kāūṇa savvaṃ kumbhakārâ
-vahaṃ bhaṇiyā :[8] " eyaṃ sambalaṃ giṇhaha " tao te taṃ
vibhañjiūṇa savva-sāmaggīe paṭṭhiyā **Ujjeṇiṃ** pai.[9] antare
ya je ke vi **Lāḍaya**-visaya-rāyāṇo, te sāhettā[10] pattā **Ujjeṇi**-
visayasandhiṃ. tao **Gaddabhillo** parabalaṃ āgacchantaṃ

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[1] bhalissāmi fut. : of bhalai=bharai., either from √*bhṛ* ' take care
of ' or from *smṛ* through **mharai*.

[2] =*duḥparityajanīyatvāt.*

[3] *jhaṭ iti.*

[4] jāṇapavatta " vessel " (*yānapātra*), § 92.

[5] saraya ' autumn ' (*śarad*).

[6] nivvāho ' abundance, livelihood ' (*nirvūha*). pajjattı ' sufficiency '
(*paryāpti*).

[7] sambalayaṃ ' stores, supplies ' (*śambalam*). jamhā abl. sing. (*yas*
māt) used adverbially ' since.'

[8] cuṇṇa ' powder ' H. cūn. cahuṇṭiyā (?) Unexplained.

[9] pai=*prati.*

[10] sāhettā gerund of sāhei=sāhai (*śāsati*) ' telling, summoning.' Lāḍaya,
i.e. Lāṭa=S. Gujerat.

soūṇa mahābala-sāmaggīe niggao patto ya visaya-sandhiṃ.
tao doṇhaṃ pi dapp'-uddhara -sennāṇaṃ laggam āohaṇaṃ.[1]

Translation.

When the sage by some channel came to know of this, he
departed from the city, and travelling without stopping he
came to the land called the Land of the S'akas. Those who
are chiefs there, are called Shāhīs, and he that is overlord of
the chiefs, the crest-jewel of the whole bevy of princes, is
styled Shāhanshāhī. Then the Kālaka sage abode with one of
the Shāhis, and won his favour by charm and spell. Now once
upon a time when this Shāhi was with the sage and full of
great delight was passing the time with various amusements,
the porter entered and made this announcement, " My lord, a
messenger from the Shāhanshāhī is standing at the door."
The Shāhī said: " Bring him in at once." At the word he
entered and sat down on the seat given him. Then the mes-
senger handed over a present. At the sight of this the Shāhī's
face grew black as the sky at the beginning of the rains. Then
thought (the sage), " Well, surely this seems an extraordinary
thing; for servants when they see a mark of favour sent by
their master become filled with great joy—but his face is black
as thunder. I will ask him the reason." Meanwhile the mes-
senger went to the quarters (?) shown him by the Shāhī's
people. Then the sage asked : " Come now, why do you seem
distressed at the coming of a favour from your lord ? " He
replied : " Your Reverence, this is no favour, but a mark of
his anger that has come. For with whomever our king is
wroth, to him he sends a dagger marked with his name, so for
some reason or other being wroth with us, he has sent this
dagger; and with this same must I slay myself. His word
may not be gainsaid under pain of dreadful punishment." The
sage said: " Is he wroth with you only, or with some other
also ? " The Shāhī said : " With ninety-five other kings be-
sides myself for the weapon is marked with the number 96."

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[1] uddhara = *uddhura.* āohaṇa ' battle ' (*ā + yudh*).

Quoth the sage: "If that is so, do not do away with yourself." The other said: "When the king is enraged, he does not stop short of destroying a family, but when I am dead, the rest of my family will be left in peace." The sage said: "If that is so, send the word to all the ninety-five kings by your own messenger, that you are going to the Hinduk country." Then he questioned the messenger thus, "Good sir, who are the other five and ninety kings with whom His Majesty is angry?" He gave all their names. Then dispatching a messenger he sent his own message to them all severally, saying, "Come to me, do not abandon your lives, I will take thought for everything." Then they came to him straightway with all their gear, for it is hard for a man to abandon his life, and seeing they had arrived, he asked the sage: "Your Reverence, what are we to do now?" The sage replied: "Cross the Indus with troops and transport and go to the Hinduk country." Then they embarked on vessels and reached the district of Surat, and in the meanwhile the rainy season arrived. Then finding the roads were difficult, they divided the district of Surat into ninety-six parts and stayed there.

Observing the glory of the autumn season as described above, the Kālaka sage, with the desire of fulfilling his own wish, said to them: "Ho, why are you idling here?" Said they: "Direct us what we should do."

The sage said: "Capture Ujjain, for that is the key to the Mālava country; there you will find subsistence in abundance." They said: "We will do so; but we have no supplies, for in this country we have obtained barely enough to eat."

Then the sage turned all the potters' stuff into gold by simply sprinkling it with magic powder and said to them: "Take this as supplies."

So they divided it and with all their gear set out for Ujjain. And meantime all the kings of the Lāṭa region, these they summoned and arrived at the frontier of the Ujjain country.

Then Gandabhilla, hearing of the approach of a hostile army,

went out with a great army all complete and reached the frontier. Then began a battle between the two armies swelling with pride.

Ardha-Māgadhī.]   Extract No. 19.

Udāyaṇa.

[Jacobi No. III, Portions.]

(p. 28)   teṇaṃ kāleṇaṃ teṇaṃ samaeṇaṃ Sindhu-Sovīresu jaṇavaesu Vīyabhae nāmaṃ nagare hotthā ;[1] Udāyaṇe nāma rāyā, Pabhāvaī devī.   tīse jeṭṭhe putte Abhiī nāma juvva-rāyā hotthā ; niyae bhaiṇejje[2] Kesī nāma hotthā.   se naṃ Udāyaṇe rāyā Sindhu-Sovira-pamokkhāṇaṃ[3] solasaṇhaṃ jaṇavayāṇaṃ Vīyabhaya-pamokkhāṇaṃ tiṇham tevaṭṭhīṇaṃ nayara-sayā-naṃ[4] Mahaseṇa-pamokkhāṇaṃ dasaṇhaṃ rayaṇaṃ baddha-mauḍāṇaṃ viiṇṇa seya-cāmara-vāya-vīyaṇāṇaṃ annesiṃ ca rāīsara-talavara-pabhiīṇaṃ āhevaccaṃ kuṇamāṇe viharai.[5] evaṃ ca tāva eyaṃ.

<center>*   *   *   *   *</center>

The tale then switches into Jain Mahārāṣṭrī and tells of Kumāranandī the uxorious ('itthilolo') goldsmith who col-lected 500 wives at 500 of gold apiece, and was chosen as their lord by the demi-goddesses of Five-Rock Island.   Eventually the story comes round to Udāyana, and we are told in Ardha-Māgadhī (i.e. scripture language), of his conversion.

(p. 32.)   tae naṃ se Udāyaṇe rāyā annayā kayāi ·posaha-sālāe posahie ege abīe pakkhiyaṃ posahaṃ sammaṃ paḍijā-

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[1] Vīyabhae = Vītabhayo, nom. sing. in e being a characteristic of this Prākrit.   hotthā 3rd sing. aor. ātm. of ho = bhava, used also of other persons and numbers.

[2] bhāiṇejja 'sister's son' (bhāgineya).   niyaya = niya 'own' (nija).

[3] pāmokkha (pramukha).

[4] tevaṭṭhi 'sixty-three' (also tesaṭṭhi) saya 'hundred' śata § 112. Apparently means "of 363 towns."

[5] viiṇṇa 'bestowed' (vi + tṛ).   seya 'white' (śveta).   vīyaṇa 'fanning' (vīj).   annesiṃ gen. pl. 'of other' (M. has aṇṇāṇaṃ).   rāīsara 'princes' (rājeśvara).   talavara "chief."   talāro in Deśī-nāma-mālā = "nagarārakṣa-ka."   āhevaccaṃ 'overlordship' (ādhipatyam).   kuṇamāṇo ātm. pres. part. of kuṇai.

garamāṇe viharai.[1] tao tassa puvvarattā'varatta-kāla-sa-
mayaṃsi jāgariyaṃ karemāṇassa eyārūve ajjhatthie samup-
pajjitthā :[2] dhannā ṇaṃ te gāma-nagarā, jattha ṇaṃ samaṇe
Vīre viharai, dhammaṃ kahei ; dhannā ṇaṃ te rāīsara-pabhiīo,
je samaṇassa Mahāvīrassa antie kevali-pannattaṃ dhammaṃ
nisāmenti,[3] evaṃ pañcā'ṇuvvayaṃ sattasikkhāvaiyaṃ sāvaga-
dhammaṃ duvālasa-vihaṃ[4] paḍivajjanti, evam muṇḍā bha-
vittā āgārāo aṇagāriyaṃ pavvayanti.[5] taṃ jai ṇaṃ samaṇe
bhagavaṃ Mahāvīre puvvâṇupuvviṃ dūijjamāṇe ih' eva
Vīyabhae āgacchejjā,[6] tā ṇaṃ aham avi bhagavao antie muṇḍe
bhavittā jāva pavvaejjā. tae ṇaṃ bhagavaṃ Udāyaṇassa
eyārūvaṃ ajjhatthiyaṃ jāṇittā Campāo paḍinikkhamittā, jeṇ'
eva Vīyabhae nayare, jeṇ' eva Miyavaṇe ujjāṇe, teṇ' eva
viharai. tao parisā[7] niggayā Udāyaṇe ya. tae ṇaṃ Udāyaṇe
Mahāvīrassa antie dhammaṃ soccā hattha-tuṭṭhe evaṃ vayā-
sī :[8] jaṃ navaraṃ jeṭṭha-puttaṃ rajje ahisiñcāmi, tao ṇaṃ
tubbhaṃ antie pavvayāmi. sāmī bhaṇai : ahāsuhaṃ, mā paḍi-
bandhaṃ karehi ! tao ṇaṃ Udāyaṇe âbhiogiyaṃ hatthi-rayaṇaṃ
duruhittā[9] sae gihe āgae. tao Udāyaṇassa eyārūve ajjhatthie

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[1] kayāi ' kadāeit.' posaha · fast ' (upavasatha) § 74. a-bīe · without
a second.' pakkhiyaṃ ' lasting a fortnight.' sammaṃ (samyak). paḍi-
jāgaramāṇe ' keeping vigil,' ' performing religious duty.'

[2] puvvaratta ' first part of the night, avaratta ' second half of the
night.' karemāṇa atm. pres. part. from karei. eyārūva ' of this form.'
ajjhatthie · thought ' (ādhyātmika). samuppajjitthā. aorist (sam + ud
+ pad) cf. hotthā ' was.'

[3] kevali ' supreme or absolute knowledge.' -pannattaṃ (prajñaptam).
nisāmenti ' hear ' (ni + śam).

[4] aṇuvvayaṃ 'ordinance ' (anuvrata) : 5 commands for laymen. Jain
technicality. sikkhāvaiya · precept ' (*śikṣāpadika). duvālasa ' twelve.'

[5] bhavittā gerund § 112. āgāra ' house.'

[6] puvvâṇupuvviṃ ' in succession.' dūijjamāṇe · wandering ' (du)
āgacchejjā, opt.

[7] parisā · community ' (pariṣad).

[8] soccā · having heard ' (śrutvā). cf. caccara = catvara. J.M. hattha =
hṛṣṭa. vayāsī ' spoke.' aorist (vad).

[9] ābhiogiyaṃ (ābhiyogika) sometimes a kind of deity " belonging to
the heavenly service." Here Jacobi suggests a state elephant. duruhittā
' having mounted ' (*uduruh for ud + ruh). mucchie · greedy ' (mūrch).

10

jāe : jai ṇaṃ Abhiiṃ kumāraṃ rajje ṭhavittā pavvayāmi, to
Abhiī rajje ya raṭṭhe ya jāva jaṇavae ya māṇussaesu ya kāma-
bhogesu mucchie aṇāiyaṃ aṇavayaggaṃ saṃsāra-kantāraṃ
aṇupariyaṭṭissai.[1] taṃ seyaṃ khalu me niyagaṃ bhāiṇejjaṃ
Kesiṃ kumāraṃ rajje ṭhavittā pavvaittae.[2] evam saṃpe-
hettā[3] sobhaṇe tihi-karaṇa-muhutte koḍumbiya-purise ya
saddāvettā[4] evam vayāsi : khippāṃ eva Kesissa kumārassa
rāyā'bhiseyaṃ uvaṭṭhaveha![5] tao mahiḍḍhīe[6] abhisitte Kesī
kumāre rāyā jāe jāva pasāsemāṇe viharai. tao Udāyāṇe
rāyā Kesiṃ rāyaṃ āpucchai : ahaṇ-ṇaṃ, devânuppiya,[7] saṃ-
sāra-bha'uvviggo pavvayāmi. tao Kesī rāya koḍumbiya-purise
saddāvettā evaṃ vayāsī : khippāṃ eva Udāyaṇassa ranno
mah'atthaṃ mah'arihaṃ nikkhamaṇā'bhiseyaṃ uvaṭṭhaveha!
tao mahayā vibhūīe abhisitte siviy'ārūḍhe[8] bhagavao samīve
gantūṇa pavvaie jāva bahūṇi cauttha-chaṭṭh'-atthama-dasa-
ma-duvālasamās'aḍḍhamās'āiṇi tavo-kammāṇi kuvvamāṇe[9]
viharai.

(p. 34). tao se Udāyaṇe aṇagāre bahūṇi vāsāṇi sāmaṇṇa-
pariyāgaṃ pāuṇittā satthiṃ bhattāiṃ aṇasaṇāe cheettā[10] jass'

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[1] aṇāiyaṃ ' without beginning.' aṇavayaggaṃ ' without end,' lit.
' having the point not bent.' aṇupariyaṭṭissai ' will wander through '
(anu + pari + vṛt).

[2] seyaṃ ' better ' (śreyas). pavvaittae, infin.

[3] saṃpehettā ' having pondered over ' (saṃ + pra + īkṣ). This treat-
ment of kṣ especially in the root īkṣ is common in AMg. JM. aṇuppe-
hanti=anuprekṣante. dāhiṇa=dakṣiṇa occurs also in M. and Śaur.

[4] koḍumbiya ' belonging to the family.' saddāvettā, gerund of
saddāvei caus. of saddei nominal from sadda (śabda).

[5] khippāṃ eva (kṣipram eva) AMg. regularly lengthens a of final am
before enclitic eva : juttāṃ eva =yuktam eva (Pischel § 28). uvaṭṭhaveha
caus. (upa + sthā).

[6] iddhi=ṛddhi.

[7] devāṇuppiyā, voc. sing. deva + aṇuppiya.

[8] siviya ' palki ' (śibika).

[9] kuvvamāṇe cf. kareṃāṇassa and kuṇamāṇe above.

[10] sāmaṇṇa abstract of samaṇa (śramaṇa). pariyāga ' wandering ' means
paryāya ; another form is pariyāya. Pischel doubts derivation from
paryāyaka, suggests *pariyāva with ga for va (cf. AMg. juvala=yugala).
so also AMg. JM. pajjava=paryāyá : JŚ. pajjaya. pāuṇittā ' having ful-

aṭṭhāe¹ kīrai nagga-bhāve muṇḍabhāve, taṃ aṭṭhaṃ patte
jāva dukkha-pahīṇe-tti.

<p style="text-align:center">* * * * *</p>

tae ṇaṃ Abhiī-kumārassa puvvarattâvaratta-kāla-samay-
aṃsi evaṃ ajjhatthie jāe: ahaṃ Udāyaṇassa jeṭṭhaputte
Pabhāvaīe attae ; maṃ rajje aṭṭhāvettā Kesiṃ rajje ṭhāvettā²
pavvaie. imeṇaṃ māṇuseṇaṃ dukkheṇaṃ abhibhūe samāṇe³
Vīyabhayāo niggacchittā Campāe Koṇiyaṃ uvasaṃpajjittāṇaṃ
viula-bhoga-samannāgae yāvi hotthā.⁴ se ṇaṃ Abhiī kumāre
samaṇo'vāsae⁵ abhigaya-jīvâjive Udāyaṇeṇaṃ rannā samaṇu-
baddha-vere yāvi hotthā. tao Abhiī kumāre bahūiṃ vāsāiṃ
samaṇo'vāsaga-pariyāgaṃ pāuṇittā addhamāsiyāe saṃlehaṇāe
tīsaṃ⁶ bhattāiṃ cheettā tassa ṭhāṇassā'ṇāloiya-paḍikkante
kālaṃ kiccā⁷ Asurakumārattāe uvavanno. egaṃ paliovamaṃ
ṭhiī⁸ tassa ; Mahāvidehe sijjhihi-tti.⁹

<p style="text-align:center">Translation.</p>

<p style="text-align:center">Udāyaṇa.</p>

At that period and at that very time there was a city Vīta-
bhaya by name in the countries of Sindh and Sauvīra. Udā-
yaṇa was the king thereof, and Prabhāvatī his queen. Her
eldest son was crown prince, Abhijit by name, and she had a
nephew named Keśī. Now that Udāyaṇa the king was wielding
the overlordship of sixteen countries whereof Sindh and

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filled ' (pra + āp). aṇasaṇa ' fasting.' cheettā ' having cut ' cf. chettum
M. JM. chĕttūṇa (*chĕttettā chetettā). aṭṭhāe ' on account of.'

¹ attae ' son ' (ātmajaḥ).

² ṭhāvettā, gerund caus. (sthā).

³ samāṇe ' being.'

⁴ uvasaṃpajjittāṇaṃ gerund (upa + saṃ + pad). samannāgaya ' pro-
vided with ' (saṃ + anu + ā + gam). yāvi (ca + api).

⁵ samaṇovāsaya · lay believer.'

⁶ saṃlehaṇā ' final mortification ' (before death) saṃlekhanā). tīsaṃ
·· thirty."

⁷ aṇāloiya ' unrepented ' (anālocita) paḍikkante · confessed.' kiccā
gerund (kṛ).

⁸ paliovamā = palyopamā, a very high number. ṭhiī ' durance ' § 12.

⁹ sijjhihi · will be fulfilled,' fut. of sijjhai.

Sauvīra were the chief, of three hundreds of townships and sixty-three, with Vītabhaya as the chief, of ten crowned rajas of whom Mahāsena was the chief, granted the right of fanning with white *chauris*, and of other princes, chiefs, and the like. And even so it was.

Now once upon a time that king Udāyana fasted in the hall of fasting, all alone, a fast that lasted for a fortnight, duly performing his sacred duty. Now while he was keeping vigil in the middle of the night there came to him such a thought as this : rich are those villages and towns, wherein the ascetic Vīra dwells, and declares the law; rich are those princes and the like, who in the presence of the ascetic Mahāvīra hear the law perceived by absolute knowledge, who accept the Five Ordinances, the Seven Precepts and the Twelvefold Disciples' Law, and stripped of all leave their homes, and homeless enter into the Order. If now the holy ascetic Mahāvīra wandering from place to place should come here to Vītabhaya, then would I before the holy one strip me and enter the Order. Now the holy one knowing this thought of Udāyana's departed from Campā and took up his abode near that very town of Vīta-bhaya, where the Deer-park was, and the community came out, and also Udāyana. Then Udāyana having heard the law in the presence of Mahāvīra was pleased and delighted and spake as follows :—" I will even now consecrate my eldest son in the kingship, and then will I enter the Order before thee." The master said : " Please make no obstacle! " Then Udāyana mounted a splendid state elephant and went within his house. Then there came to Udāyana such a thought as this: " If now I put Prince Abhijit on the throne, and enter the Order, then Abhijit on the throne, in the kingdom and the country, lusting among the human joys of passion will wander along through the wilderness of rebirth without beginning, without end, so is it better to place my nephew Prince Keśī on the throne before I enter the Order." Having pondered this over, on an auspicious lunar day, half-day and moment, he summoned the men of his household and spake thus : " Quickly prepare

the coronation of Prince Keśī.'' Then with great pomp Prince
Keśī became king, and continued reigning. Then king Udā-
yana took leave of King Keśī : '' I now, oh beloved of the gods,
disquieted by the fear of rebirth, will enter the Order.'' Then
King Keśī summoned the men of his household and said :
'' Quickly prepare a rich and sumptuous ceremony of initia-
tion for King Udāyana.

Then was he consecrated with great *éclat*, and getting into a
palanquin went into the presence of the holy one and entered
the Order, and continued to perform many an act of penance,
those of the fourth, sixth, eighth, tenth and twelfth months,
those of the half-months and the like.

Then that Udāyana having for many years fulfilled the
ascetic's vow of homeless wandering, and in his fasting having
cut off sixty meals, he attained that end, for the sake of which
a man becomes naked and shorn—release from pain.

Now in the middle of the night a thought occurred to
Abhijit as follows : '' I am the eldest son of Udāyana, the son
of Prabhāvatī. Setting me aside, he has set Keśī on the
throne, and entered the Order. Overwhelmed by this human
trouble, he left Vītabhaya and found his way to Konia in
Campā where he was provided with plentiful enjoyments.
Now that Prince Abhijit was a lay believer with a knowledge
of the living and the dead, and he retained an enmity against
the King Udāyana. Then Prince Abhijit having for many
years fulfilled the wandering of a lay adherent, having cut off
thirty meals in the half-monthly final mortification, confessed
his unrepented deeds of that stage and met his fate, to become
a Demon prince. The duration thereof is one myriad ; it will
be fulfilled in great Videha.

Ardha-Māgadhī.   Extract No. 20.

From the Seventh Lecture of the **Uvāsagadasāo.**

(180). Polāsapure nāmaṃ nayare   Sahassambavaṇe ujjāṇe.
         Jiya-sattū rāyā.

(181). Tattha naṃ Polāsapure nayare Saddāla-putte nāmaṃ
        kumbhakāre Ājīviôvāsae[1] parivasai.   Ajīviya-sa-
        mayaṃsi[2] laddh'aṭṭhe gahiy'aṭṭhe pucchiy'aṭṭhe
        viṇicchiy'aṭṭhe abhigay'aṭṭhe aṭṭhi-miṃja-pemâṇu-
        rāga-ratte[3] ya " ayaṃ āuso,[4] Ājīviya-samae aṭṭhe
        ayaṃ param'aṭṭhe, sese aṇaṭṭhe " tti Ājīviya-sama-
        eṇaṃ appāṇaṃ bhāvemāṇe viharaï.

(182). Tassa naṃ Saddālaputtassa Ājīviyôvāsagassa ekkā
        hiraṇṇa-koḍī nihāna-pauttā, ekkā vaḍḍhi-pauttā,
        ekkā pavitthara-pauttā, ekke vae dasa-go-sāhassie-
        naṃ vaeṇaṃ.[5]

(183). Tassa naṃ Saddālaputtassa Ājīviyôvāsagassa Aggimittā
        nāmaṃ bhāriyā hotthā.

(184). Tassa naṃ Saddālaputtassa Ājīviyôvāsagassa Polāsa-
        purassa nayarassa bahiyā pañca kumbhakārâvaṇa-
        sayā hotthā. Tattha naṃ bahave purisā diṇṇa-
        bhaï-bhatta-veyaṇā kallākallim[6] vahave karae ya
        vārae ya pihaḍae ya ghaḍae ya addha-ghaḍae ya

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[1] Ājīviovāsae, ' an adherent, follower (*upāsaka*) of the Ājīvikas.' The
Ājīvika sect was founded by Gosāla, the son of Mankhali, a contemporary
of Mahāvira. Gosāla's doctrine was " that there is no such thing as exer-
tion or labour or power or vigour or manly strength, but all things are
unalterably fixed." Uvāsaga-d, VI. 166. (*Vide* Hoernle's note, 253.)

[2] " in the doctrine," loc. sing. § 92. v.

[3] miṃja, ' marrow ' : Panjabi minjh, mijjh : Sindhī miju : Guj. mīj.
H. mīgī (Skt. *majjā*). Hoernles translates " being filled with a passionate
love towards them as for the most excellent thing," i.e. as in his note " as
for the marrow of bones." The marrow is rather the physical basis of
passion, not its object.

[4] āuso ' longlived ' voc. (Skt. base *āyusmat*) used as a title of respect.
Hoernle, following the commentary on another passage, takes ayamāuso
together, this being the form of address used by a teacher to his pupil.

[5] vae ' herd ' (*vrataḥ*).

[6] bhai ' hire ' (*bhṛti*) veyaṇa ' wages, salary ' (*vetana*). Hoernle takes
it " received food in lieu of wages." Compare however *bhṛtyannam*
' board and wages.' It would appear that their salary comprised food
and wages. Kallākallim (Skt. *kalyaṃ kalyaṃ*) ' every morning.' For
ending, compare puvviṃ (=*pūrvīm*).

kalasae ya aliñjarae ya jambūlae ya uṭṭiyāo ya
. karenti,[1] anne ya se bahave purisā diṇṇā-bhai-bhatta-
veyaṇā kallākallim tehim bahūhim karaehim ya *jāva*
uṭṭiyāhi ya rāya-maggaṃsi vittiṃ kappemāṇā viha-
ranti.

(185). Tae ṇam se Saddālaputta Ājīviôvāsae annayā kayāi
puvvâvar'aṇha-kāla-samayaṃsi jeṇeva Asoga-vaṇiyā
teṇêva uvāgacchai, -*ttā*[2] gosālassa Maṅkhaliputtassa
antiyaṃ dhamma-paṇṇattiṃ uvasampajjittāṇaṃ[3]
viharai.

(186). Tae ṇam tassa Saddālaputtassa Ājīviôvāsagassa ege
deve antiyaṃ pāubbhavitthā.[4]

(187). Tae ṇam se deve antalikkha-paḍivanṇe sakhiṅk hiṇiyāim
jāva parihie Saddālaputtaṃ Ājiviôvāsayam evaṃ
vayāsī. '' Ehii ṇam, devâṇuppiyā, kallaṃ ihaṃ
mahā-māhaṇe uppanna-ṇāṇa-daṃsaṇa-dhare 'tīya-
paccuppanna-m-aṇāgaya-jāṇae[5] Arahā Jiṇe Kevalī
savvaṇṇu savva-darisī te-lokka-vahiya-mahiya-pūie,
sa-deva-maṇuyâsurassa logassa accaṇijje vandaṇijje
sakkāraṇijje sammāṇaṇijje kallāṇaṃ maṅgalaṃ
devayaṃ ceiyaṃ[6] *jāva* pajjuvāsaṇijje,[7] tacca-[3] ·

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[1] *karaka* '' water-vessel, esp. one used by students or ascetics.'' M.W.
vāraka ' kind of vessel,' *pitharaka* ' pot. pan.' *ghaṭaka* H. ghaṛā, *kalaśa*
'pitcher' aliñjara ('' small earthen water jar'' M.W.), jambūlaka and
uṭṭiyā ' three very large kinds of jars.' Hoernle.

[2] -ttā after a verb stands for the corresponding gerund. gacchai, -ttā=
gacchai, gacchittā ' he goes, and having gone.'

[3] Gerund from uvasampajjai (*upa + sam + pad*).

[4] ātm. aor. of pāubhavai (*prādur + bhū*) ' appeared.'

[5] 'tīya- ' past' (*atīva*), paccurpanna. ' present' (*prati + ut + pad*), -m-
sandhi consonant, aṇāgaya ' future.' Text has paḍupanna for paḍup-
panna, i.e. paḍi + uppanna.

[6] ceiya ' sacred ' lit.=*caitya* sacred shrine.

[7] ' Worshipful' (*prati + upa + ās*).

[3] tacca ' meritorious.' Comm. say=*tathya*, so also Hemacandra II, 21 ;
but Pali has taccha. Otherwise from *tattva*. Pischel (§ 281) says rather
*tāttva through *tāttya. Cf. Romani tatcho=' true.'

kamma-sampaya-sampautte taṃ naṃ tumaṃ van-
dejjāhi *jāva* pajjuvāsejjāhi, padihārienaṃ [1] pī-
ḍha-phalaga-sijjā-saṃthāraeṇaṃ uvaṇimantejjāhi.''
Doccaṃ pi taccaṃ pi evaṃ vayai, *-ttā* jāṃ eva disaṃ
pāubbhūe tāṃ eva disaṃ paḍigae.

Hearing of the arrival of Mahāvīra—

(190).   Tae naṃ se Saddālaputte Ājīviôvāsae imīse [2] kahāe
laddhaṭṭhe samāṇe '' evaṃ khalu samaṇe bhagavaṃ
Mahāvīre *jāva* viharai, taṃ gacchāmi ṇaṃ samaṇaṃ
bhagavaṃ Mahāvīraṃ vandāmi *jāva* pajjuvāsāmi,''
evaṃ sampehei; [3] *-ttā* ṇhāe *jāva* pāyacchitte [4]
saddhappāvesāiṃ [5] *jāva* appa-mahagghâbharaṇâlaṅ-
kiya-sarīre maṇussa-vaggurā [6]-parigae sāo [7] gihāo
paḍi-ṇikkhamaï, *-ttā* Polāsapuraṃ nayaraṃ majjhaṃ
majjheṇaṃ niggacchai, *-ttā* jeṇeva Sahassambavaṇe
ujjāṇe jeṇeva samaṇe bhagavaṃ Mahāvīro teṇeva
uvāgacchai *-ttā* tikkhutto [8] āyāhiṇaṃ payāhiṇaṃ
karei *ttā* vandai namaṃsai *-ttā* *jāva* pajjuvāsai.

Mahāvīra addressed the company and accepted
Saddūlaputta's hospitality.

(195). Tae ṇaṃ se Saddāla-putte Ājīviôvāsae annayā kayāi

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[1] *prātihārika* '' a Jain technical term, meaning ' what is always kept
ready for the use of some one.' ''   Hoernle.

[2] imīse=M. imīe, imīa J.M. imie, imāe Ś. imāe.

[3] sampehei ' reflects' (*sam* + *pra* + *īkṣ*). kkh ——➤ kh ——➤ h. This
change occurs in both AMg. and JM.

[4] Comm.=*prāyaścitta* ' expiation,' i.e. precautionary rites. Another
interpretation is ' touched by the feet,' chitta from chivai ' touch ' (*kṣip*).

[5] Comm. *śuddhâtmā-vaiṣikāṇî* ' (clothes) fit to adorn a purified person '
or *śuddha-prāveṣyāṇi* ' clean and fit for entering a king's court.'

[6] vaggurā ' crowd ' (*vāgurā* '' toils '').

[7] sāo ' from his own ' (*sva*), giha ' house ' (so also JM. commoner geha).

[8] tikkhutto ' thrice' (*triṣkṛtvaḥ* or trikṛtvaḥ). Cf. AMg. dukhutto,
dukkhutto ' twice.'

āyāhiṇaṃ payāhiṇaṃ=ā-dākṣiṇa-pradakṣiṇam.

vāyāhayayaṃ kolāla-bhaṇḍaṃ anto sālāhiṃto bāhiyā
niṇei, -ttā āyavaṃsi dalayai.[1]

(196). Tae ṇaṃ samaṇe bhagavaṃ Mahāvīre Saddālaputtaṃ
Ājīviôvāsayaṃ evaṃ vayāsī. "Saddālaputta, esa
ṇaṃ kolāla-bhaṇḍe kao ? "[2]

(197). Tae ṇaṃ se Saddālaputte Ājīviôvāsaye samaṇaṃ bhaga-
vaṃ Mahāvīraṃ evaṃ vayāsī. "Esa ṇaṃ bhante
puvviṃ maṭṭiyā āsī, tao pacchā udaeṇaṃ niṃijjai :
-ttā chāreṇa ya kariseṇa ya egayao mīsijjai ; -ttā cakke
ārohijjai; tao bahave karagā ya *jāva* uṭṭiyāo ya
kajjanti."

(198). Tae ṇaṃ samaṇe bhagavaṃ Mahāviro Saddālaputtaṃ
Ājīviôvāsayaṃ evaṃ vayāsī. "Saddālaputtā, esa
ṇaṃ kolālabhaṇḍe kiṃ utthaṇeṇaṃ *jāva* purisakkāra-
-parakkameṇaṃ kajjanti, udāhu anutthāṇeṇaṃ *jāva*
apurisakkāra-[3] parakkameṇaṃ kajjanti ? "

Saddālaputta maintains that they are made without
effort, *etc.* because effort does not exist, but he is
refuted and convinced.

Translation.

(180). *There was* a town called Polāsapura. *Near it there was*
the garden Sahassambavaṇa. Jiya-sattū *was* king.

(181). There in the town of Polāsapura lived a potter named
Saddālaputta, a follower of the Ājīviyas. Having
heard of, and acquired a knowledge of the tenets
of the Ājīviyas, and having questioned, determined
and mastered the meaning thereof, he became en-
amoured of these with a passionate love suffusing
the very marrow of his bones and continued to

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[1] āyavaṃsi ' in the heat of the sun ' (*ātape*). dalayai. comm.=*dadāti*,
also dalai (dalāmi) usual form in AMg. for ' gives.'

[2] kao ' from what ' (*kutaḥ*, i.e. **ka-taḥ*), Ś. kado.

[3] purisakkāra=*purusāt kāra* · as can be made by a man,' cf. balakkāra
=*balāt-kāra*. Ordinary Skt. word *purusa-kāra*. Pali purisa-kāra.

conduct himself in accordance with the doctrine of
the Ājīviyas, considering this to be the truth, the
highest truth, and all the rest to be false.

(182). That Saddālaputta, the follower of the Ājīviyas, had
one kroṛ of gold placed in deposit, one kroṛ put out
at interest. one kroṛ invested in estate, and one herd
with ten thousand head of cattle.

(183). That Saddālaputta, the follower of the Ājīviyas, had
a wife named Aggimittā.

(184). That Saddālaputta, the follower of the Ājīviyas, had five
hundred potter shops outside the town of Polāsapura.
Therein a large number of men receîving wages in
the form of food and goods, used to make from day
to day numerous bowls, pots, pans, pitchers of three
sizes and three sizes of water-jars : and another large
number of men, receiving wages in the form of food
and goods, used to carry on a trade on the king's
highway with those numerous bowls, pots, pans,
pitchers of three sizes and three sizes of water-jars.

(185). Then that Saddālaputta, the follower of the Ājīviyas,
at one time or another at the time of the midday
hour used to betake himself where there was a
little grove of *aśoka* trees ; this he did and he was
living in conformity with the law which he had
received in the presence o Gosāla Maṅkhaliputta.

(186). Then in the presence of Saddālaputta, the follower of
the Ājīviyas, there appeared a certain deva.

(187). Then that deva standing in mid-air and decked out (*as
described above, down to* " with small bells ") spoke
thus to Saddālaputta, the follower of the Ājīviyas :
" There will come here to-morrow, O beloved of the
devas, a great Māhaṇā, who possesses fully formed
knowledge and insight, who knows the past, present,
and future, who is an Arhat, and Jina. a Kevalin,

who knows all and sees all, who is rapturously gazed at, adored and worshipped by the *dwellers in* the three worlds, who for the world with devas, men and asuras is an object of worship, praise, honour, respect and service as something excellent, auspicious, divine and sacred (*and so on*), who is furnished with an abundance of meritorious works, him shouldst thou praise (and *as above, down to* "wait upon") and hospitably invite to a standing provision of stool, plank and bedding." A second and a third time he said this, and having done so he returned in that direction whence he had appeared.

*   *   *   *   *

(190).   Then that Saddālaputta, the follower of the Ājīviyas, being informed of this news thinks to himself: "So then the Ascetic, the blessed Mahāvīra (*and so on, down to*) is paying a visit here; I will go and praise the Ascetic, the blessed Māhavīra, and I will (*so on, down to*) wait upon him." Thinking thus he bathed and (*as before*) *performed* precautionary rites, *put on* clean robes, adorned his person with a few costly jewels, and surrounded by a crowd of men-servants came out of his house. Having come out, he passed right through the midst of the town of Polāsapura. Having passed through he approached the place, where there was the Sahassambavana Garden, where the blessed Mahāvīra was, and having approached, he circumambulated him three times from left to right. Having done so he praises him, and worships him and (having praised him, and worshipped him, *and so on, down to*) he stands in waiting upon him.

(195).   Then that Suddālaputta, the follower of the Ājīviyas, at some time or other brought out his air-dried potter's ware from within his workshops: and having done so placed it in the heat of the sun.

(196).   Then the Ascetic, the blessed Mahāvīra, spoke thus unto
          Saddālaputta, the follower of the Ājīvias, "Saddāla-
          putta, what is this potter's ware made of?"

(197).   Then that Saddālaputta, the follower of the Ājīviyas,
          spake unto the Ascetic, the blessed Mahāvīra, as
          follows: "This ware was at first clay, and after
          that it is kneaded with water; and then it is
          thoroughly mixed with potash and dung; and then it
          is placed upon the wheel and thence are made many
          bowls (and the rest as before)."

(198).   Then the Ascetic, the blessed Mahāvīra, spake thus
          unto Saddālaputta, the follower of the Ājīviyas:
          "Saddālaputta, is this potter's ware made with
          exertion and (so on, down to) manly strength, or is it
          made without exertion and (so on, down to) manly
          strength?"

Ardha-Māgadhī.   Extract No. 21.

Jinacaritra

being part of the **Kalpasūtra** ascribed to Bhadrabāhu.
Edited by Jacobi.

(56).   Tae[1] ṇaṃ Siddhatthe khattie paccūsa-kāla-samayaṃsi
         koḍumbiya-purise saddāvei, -ttā evam vayāsī:

(57).   "khippāṃ[2] eva, bho Devâṇuppiyā! ajja savisesam
         bāhiriyaṃ uvaṭṭhāṇa-sālaṃ[3] gandhôdaya-sittaṃ suiya-
         saṃmajjiôvalittaṃ[4]   sugandha-vara-pañca-vanna-
         pupphôvayāra[5]-kaliyaṃ kālâguru-pavara-kundurukka-
         turukka-ḍajjhanta-dhūva-maghamaghanta-gandh-ud-

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[1] J. reads tate in this and some other places. Other MSS. have tae.

[2] *Vide* page 61.

[3] 'assembly-room, pavilion.'

[4] 'cleaned' (*śuc*) 'swept' (*sam + mṛj*) and 'smeared' (*upa + lip*).

[5] uvayāra 'decorations, festoons' (*upa + kṛ*).

dhuyâbhirāmaṃ [1] sugandha-vara-gandhiyaṃ gandha-
vaṭṭi [2]-bhūyaṃ kareha kāraveha, karittā ya kāravittā
ya sīhāsaṇaṃ rayāveha, [3] -ttā maṃ evaṃ āṇattiyaṃ
khippām eva paccappiṇaha. [4] ''

(58). Tae naṃ te koḍumbiya-purisā Siddhatthenaṃ rannā
evaṃ vuttā samāṇā, haṭṭha-tuṭṭha-jāva -haya-hiyayā,
karayala- jāva kaṭṭu : [5] '' evaṃ sāmi !'' tti āṇāe
viṇaenaṃ vayaṇaṃ paḍisuṇanti. -ttā Siddhatthassa
khattiyassa antiāo paḍinikkhamanti, -ttā jeṇ'eva bāhī-
riyā uvaṭṭhāna-sālā, teṇ'eva uvāgacchanti, -ttā khip-
pām eva savisesaṃ bāhiriyaṃ uvaṭṭhāṇa-sālaṃ gan-
dhôdaya-sittaṃ suia-jāva sīhāsaṇaṃ rayāvinti, -ttā
jeṇ'eva Siddhatthe khattie, teṇ'eva uvāgacchanti,
-ttā karayala-pariggahiyaṃ dasa-nahaṃ sirasā vattaṃ
aṅjaliṃ kaṭṭu Siddhatthassa khattiyassa taṃ āṇat-
tiyaṃ paccappiṇanti.

(59). Tae naṃ Siddhatthe khattie kallaṃ pāu-ppabhāyāe raya-
ṇīe, phull'uppala - kamala- komal'ummilliyammi aha-
paṇḍure pabhāe, rattâsoga-ppagāsa-kiṃsuya-suya-mu-
ha-guñj'addha - rāga-sarise [6] (bandhujīvaga [7] - pārāva -
ṇa-calaṇa - nayaṇa -parahuya-suratta-loyaṇa-jāsuyaṇa-
kusuma - rāsi - hiṃgulaya - niyarâireya -rehanta - sarise)

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[1] aguru ' aloe.' kundurukka ' olibanum.' turukka ' incense.' magha-
maghanta cf. Pb. maghṇā ' burn,' H. maghan ' redolent.' uddhuya=
uddhūta. dhūva ' incense.'

[2] vaṭṭi (*varti*).

[3] rayāveha ' have prepared ' caus. (*rac*).

[4] 2nd plur. imperat. of paccappiṇai ' returns ' denom. from pratyarpaṇa

[5] kaṭṭu (*kartu*) originally infin. used as gerund *kṛtvā*.

[6] ppagāsa (*prakāśa*). kimsua '' *Butea frondosa* ' (*kiṃśuka*). suya
'' parrot '' (*śuka*). guñjaddha. The construction is Siddhatthe....saya-
ṇijjāo abbhuṭṭhei : with locative absolutes rayaṇīe, pabhāe, sūre,
diṇayare, andhayāre, jīvaloe.

[7] *bandhujīvaka* '' Pentapetes Phœnicia.'' pārāvaṇa ' pigeon ' (*pārāvata*).
parahuya ' cuckoo' (*parabhṛta*). jāsuyaṇa ' Chinese rose.' hiṅgulaa,
' cinnabar.' *nikara* ' mass.' *atireka* ' excess.' rehanta ' shining.'

kamalâyara-saṇḍa-bohae[1] utthiyammi sūre, sahassa-
rassimmi diṇayare teyasā jalante, (ahakkameṇa uie
divāyare, tassa ya kara-paharâparaddhammi andhayā-
re, bālâyava-kuṇkumeṇaṃ khaciya vva jīva-loe)[2]
sayaṇijjāo abbhutthei.

(60). -ttā pāya-pīḍhāo paccoruhai,[3] -ttā jen' eva aṭṭaṇa-sālā,[4]
ten'eva uvāgacchai, -ttā aṭṭaṇa-sālāṃ aṇupavisai,
-ttā aṇega-vāyāma jogga-vaggaṇa-vāmaddaṇa-malla-
juddha-karaṇehiṃ,[5] sante parissante saya-pāga-sa-
hassa-pāgehiṃ[6] sugandha-tilla-m-āiehiṃ pīṇaṇijje-
hiṃ dīvaṇijjehim mayaṇijjehiṃ viṃhaṇijjehiṃ dappa-
ṇijjehiṃ savv'indiya-gāya-palhāyaṇijjehiṃ abbhaṅ-
gie,[7] tilla-cammaṃsi ṇiuṇehiṃ paḍipunna-pāṇi-pāya-
sukumāla-komala-talehiṃ purisehiṃ abbhaṅgaṇa-pari-
maddaṇ-uvvalaṇa-karaṇaguṇa-nimmāehiṃ[8] cheehiṃ
dakkhehiṃ paṭṭhehiṃ kusalehiṃ mehāvīhiṃ[9] jiya-
parissamehiṃ aṭṭhi-suhāe maṃsa-suhāe tayā-suhāe[10]
roma-suhāe cauvvihāe suha-parikammaṇāe saṃvā-
haṇāe saṃvāhie samāṇe avagaya-parissame aṭṭaṇa-
sālāo paḍiṇikkhamai.

(61). -ttā jen'eva majjaṇa-ghare, ten'eva uvāgacchai, -ttā

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[1] bohae ' awakening ' (bodhakaḥ).

[2] aha-kkameṇa ' in due time ' (yathā-krameṇa). pahara ' blows ' (pra-
hāra). aparaddha ' driven away ' (apa + rādh). bālāyava ' young sun.'
khaciye, text has khaciya.

[3] descends (prati + ava + ruh).

[4] aṭṭaṇa-sālā ' gymnasium ' meaning shown by context. Kādambarī
has vyāyāma-śāla.

[5] vaggaṇa ' jumping.' vāmaddaṇa (vi + ā + mardaṇa). mallajuddha,
wrestling.

[6] saya-pāga- ' refined a hundred times ' (śata-pāka-).

[7] abbhaṅgie ' anointed ' Mg. abbhaṅgide JM. abbhaṅgio retain the
old g. (Skt. abhyakta √añj). prīṇanīya ' soothing.' madanīya ' invigorat-
ing.' bṛṃhanīya ' nourishing.' -prahlādanīya refreshing.

[8] nirmāta ' experienced.' udvalana ' stretching.'

[9] cheka ' clever.' prastha ' pre-eminent.' medhāvi ' intelligent.'

[10] tayā ' skin ' (*tvacā = tvak).

majjana-gharaṃ aṇupavisaī, -ttā sa-mutta-jālâkulâ-
bhirāme [1] vicitta-maṇi-rayaṇa-koṭṭima-tale [2] rama-
ṇijje nhāṇa-maṇḍavaṃsi, nāṇa-maṇi-rayaṇa-bhatti-
cittaṃsi [3] nhāṇa-pīḍhaṃsi suha-nisanne pupphôdaehi
ya gandhôdaehi ya usiṇôdaehi ya suddhôdaehi ya
kallāṇa-karaṇa-pavara-majjaṇa-vihīe majjie, tattha
kouya-saehiṃ [4] bahu-vihehiṃ kallāṇaga-pavara-majja-
ṇâvasāṇe pamhala-sukumāla-gandha-kāsāiya-lūhiy’-
aṅge [5] ahaya-sumah’aggha-dūsa-rayaṇa-susaṃvuḍe [6]
sarasa-surabhi-gosīsa-candaṇâṇulitta-gatte [7] sui-mālā-
vannaga-vilevaṇe [8] āviddha-maṇi-suvaṇṇe kappiya-
hār’-addhahāra [9]-tisaraya-pālamba-palambamāṇe ka-
ḍi-suttaya-kaya-sobhe [10] piṇiddha-gevijje [11] aṅgulijjaga-
laliya-kayâbharaṇe [12] vara-kaḍaga-tuḍiya-thambhiya-
bhue [13] ahiya-rūva-sassirīe kuṇḍala-ujjoviyâṇaṇe [14] mau-
da-ditta-sirae hār’otthaya-sukaya-raiya-vacche [15] mud-
diyā-piṅgal’-aṅgulīe pālamba-palambamāṇa-sukaya-
paḍa-uttarijje nāṇā-maṇi-kaṇaga-rayaṇa-vimala-mah’a-
riha-niuṇôviya-misimisinta - viraiya-susilittha- visittha-
naddha-âviddha-vīra-valae; [16] kiṃ bahuṇā: kappa-

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[1] jāla ; lattice windows of stone work.

[2] koṭṭima ' mosaic pavement ' (kuṭṭima).

[3] bhatti (bhakti), ' variegated decoration, arabesques.'

[4] kouya ' pleasure ' (kautuka).

[5] pamhala ' long-haired-downy ' (pakṣmala). kāsāiya ' dyed red.' lū-
hiya ' dried ' (lūṣita ?).

[6] ahaya ' new ' (ahata). dūsa ' robe ' (cf. dūṣya ' tent, cotton ').

[7] gosīsa ' cow's-head—a rich sandal.'

[8] vannaga ' sandal ' (varṇaka).

[9] hāra '' necklace of eighteen strings.'' tisaraya '' of three strings.''

[10] kaḍi ' hip ' (kaṭi). suttaya, ' belt ' (sūtraka).

[11] piṇiddha ' put on ' (pinaddha). graiveya ' collar.'

[12] kaya ' pair ' (kaca).

[13] kaḍaga ' bracelet ' (kaṭaka). tuḍiya ' bangle ' ? (truṭika).

[14] ujjoviya ' lighted up ' (ud + dyut but Pischel § 243 refers to √dyu).

[15] otthaya ' covered with ' (ava + str), cf. M. otthaia (ava + sthoe).

[16] oviya ' decorated.' misimisinta ' shining brightly,' onomatopœic
denominative, taken into Sanskrit as miṣamiṣāyate. Pischel § 588.

rukkhae ceva alaṃkiya-vibhūsie nar'inde sa-korinta-
malla-dāmeṇaṃ chatteṇaṃ dharijjamāṇeṇaṃ seya-
vara-cāmarāhiṃ uddhuvvamāṇīhīṃ¹ maṅgala-jaya-
sadda-kayâloe aṇega-gaṇaṇāyaga-daṇḍaṇāyaga-rāīsa
ra-talavara-māḍambiya-koḍumbiya-manti-mahāman-
ti-gaṇaga-dovāriya-amacca-ceḍa-pīḍhamadda-nagara-
nigama-siṭṭhi-senāvai-satthavāha-dūya-sandhipāla²-
saddhiṃ samparivude dhavala-mahāmeha-niggae iva
gaha-gaṇa-dippanta-rikkha-tārā-gaṇāṇa majjhe sasi
vva piya-daṃsaṇe nara-vaī nar'inde nara-vasahe nara-
sīhe abbhahiya-rāya-teya-lacchīe dippamāṇe majjaṇa-
gharāo paḍinikkhamai.

(62).   -ttā jen'eva bāhiriyā uvaṭṭhāṇa-sālā, ten'eva uvāgacchai,
-ttā sīhāsaṇaṃsi puratthâbhimuhe³ nisīyati.

(63).   -ttā appaṇo uttara puratthime disī-bhāe aṭṭha bhaddâ-
saṇāiṃ seya-vattha-paccutthuyāiṃ⁴ siddh'atthaya-
kaya-maṅgalôvayārāiṃ rayāvei, -ttā appaṇo a-dūra-
sāmante nānā-maṇi-rayaṇa-maṇḍiyaṃ ahiya-peccha-
ṇijjaṃ mah'aggha-vara-pattaṇ'-uggayaṃ saṇha-
paṭṭa-bhatti-saya-citta-tāṇaṃ⁵ īhāmiya-usabha-tu-
raya-nara-magara-vihaga-vālaga-kiṃnara-ruru-sara-
bha-camara-kuñjara-vaṇalaya-pauma-laya-bhatti-
cittaṃ⁶ abhintariyaṃ javaṇiyaṃ añchāvei,⁷ -ttā nā-
ṇa-maṇi-rayaṇa-bhatti-cittaṃ attharaya-miu-masū-

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¹ uddhuvvamāṇa 'shaken' (ud + dhū). dhuvvai § 135.

² This list of personages may be interpreted variously. rāīsvara
(rājeśvara) Comm. = yuvarājā. Jacobi S.B.E. 'kings, princes' daṇḍa-
nāyaka 'judges.' Jacobi 'satraps,' talavara 'bodyguards,' J. 'knights.'
māḍambiya 'sheriffs.' piṭhamanda 'parasites, companions,' J. 'dancing
masters.'

³ purattha 'east' (purastāt).

⁴ paccutthuya = paccutthaya 'covered' (prati + ava + str).

⁵ saṇha 'smooth' (ślākṣṇa). tāṇa 'thread' (tāna).

⁶ īhāmṛga 'wolf.' vyala(ka) 'snake' -laya layā = latā.

⁷ amchāvei 'has drawn.'

rag'-otthayam¹   seya-vattha-paccutthuyam   su-
mauyam anga-suha-pharisagam² visittham Tisalāe
khattiyāṇīe bhaddâsaṇam rayāvei, -ttā kodumbiya-
purise saddāvei, -ttā evam vayāsī.

(64).   "khippām eva, bho Devâṇuppiyā! atth'anga-mahāni-
mitta-sutt-attha-dhārae viviha-sattha-kusale suviṇa-
-lakkhaṇa-pādhae saddāveha.

Translation.³

(56).   Then the Kshatriya Siddhârtha at the time of daybreak
called his family servants and spoke thus :

(57).   " Now, beloved of the gods, quickly to-day make ready
or have made ready in all particulars the outer hall of
audience, (see that it be) sprinkled with scented
water, cleaned, swept and newly smeared, furnished
with offerings of fragrant, excellent flowers of all
five colours, made highly delightful through curling,
scented fumes of black aloe, the finest *kundurukka*
and *turushka*, and burning incense, exquisitely
scented with fine perfumes, and turned as it were
into a scent-box; and having done all this arrange
my throne, and having done this report to me quickly
the execution of these orders.''

(58).   Then the family servants, on being thus addressed by
the King Siddhârtha, with glad, pleased and (*so on
down to*) enraptured hearts, saluted (*as before down to
*' on their heads ') and politely accepted the words of
the command saying: ' Yes master ! '   Then they left
the presence of the Kshatriya Siddhârtha, and went

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¹ attharaka ' coverlet.'   (ā + str).   masūra(ka) ' pillow.'

² mauya 'soft' (mṛduka), pharisaga (sparśaka).

³ The Kalpasūtra was translated by Dr. J. Stevenson, 1848.   That
translation however is not accurate.   The standard translation is that of
Hermann Jacobi's Sacred Books of the East Series, vol. XXII, p. 241ff.
This has been modified here only to make the text clearer to the student.

11

to the outer hall of audience and quickly they (made ready) in all particulars the outer hall of audience, sprinkled with scented water, cleared (*and so on*) and prepared the throne. Having done this they repaired to the place where the Kshatriya Siddhârtha was, and joining the palms of their hands so as to bring the ten nails together, laid the folded hands on their heads and reported the execution of that order to the Kshatriya Siddhârtha.

(59). Then on the morrow when the night was growing light, when the pale morning disclosed the soft flowers of the full-blown lotuses, and the sun arose ; in hue like the red *aśoka*, the open *rottlesia kimsuka*, a parrot's bill or the *guñjârdha*, intensely bright like the *bandhu-jîvaka*, like the eyes and feet of a turtle-dove, the cuckoo's scarlet eyes, a mass of China roses or a lump of vermilion, the waker of the lotus pools ; and the maker of the day thousand-rayed was shining in his radiance : when in due time the maker of the day had risen and by the blows of his hands the darkness was driven away, and while the inhabited world was, as it were, dipped in saffron by the morning sun,—the Kshatriya Siddhârtha rose from his bed,

(60). and having risen he descended from the footstool, went to the hall for gymnastic exercises and entered it. And with many strenuous exercises such as leaping, massage and wrestling[1] he became thoroughly tired, and then he was anointed with various kinds of fragrant oil, distilled a hundred or a thousand times, which nourished, beautified, invigorated, exhilarated, strengthened and increased all senses and limbs. On an oiled hide he was shampooed with soft and tender palms of the hand and soles of the feet, by clever men who were well acquainted with the best qualities of

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[1] Jacobi renders : "jumped, wrestled, fenced and fought."

anointing, kneading and stretching; well trained, skil-
ful, excellent, expert, intelligent and never tiring.
When by this fourfold agreeable treatment of the body
the king's bones, flesh, skin and hair had been bene-
fited, and his fatigues banished he left the hall for
gymnastic exercises and (61).

having taken his way towards the bathing house, he
entered therein. In a pleasant bath-room delight-
ful with many windows adorned with pearls, its
floor decorated with a mosaic of jewels and gems,
he sat comfortably on a bathing-stool inlaid with
arabesques of various jewels and precious stones, and
bathed himself with water scented with flowers and
perfumes, with tepid water and pure water, according
to an excellent method of bathing, combined with
healthy exercises. When this healthy excellent bath-
ing with many hundredfold pleasures was over, his
body was dried with a long-haired soft scented and
coloured towel, he was clad in a new and costly excel-
lent robe, his limbs rubbed with fresh and fragrant
gosirsha and sandal and adorned with fine garlands
and sandal-ointment. He put on jewels and gold,
hung (round his neck) necklaces of eighteen, nine and
three strings and one with a pendant and adorned
himself with a zone. He put on a necklet, rings and
charming ornaments for the hair, and encumbered his
arms with splendid bracelets and bangles. He was
of exceeding beauty. His face was illuminated by
earrings, his head with a diadem. His breast was
covered, decked and adorned with necklaces, his fingers
were gilded with his rings. His fine cloth toga was
swinging with pearl pendants. He put on as an
emblem of his undefeated knighthood, glittering, well-
made, strong, excellent, beautiful armlets, made by
clever artists of flawless and costly jewels, gold and
precious stones of many kinds. In short, the king

was like a Wishing Tree, decorated and adorned. An umbrella, hung with wreaths and garlands of *korinta* flowers, was held above him. He was fanned with excellent white chauries, while his appearance was greeted with auspicious shouts of victory. Surrounded by many chiefs, judges, princes, bodyguards, sheriffs, heads of families, ministers, chief ministers, astrologers, doorkeepers, counsellors, servants, dancing masters, citizens, traders, merchants, heads of guilds, generals, leaders of caravans, messengers and frontier-guards, he—the lord and chief of men, a bull and lion among men, shining with excellent lustre and glory, lovely to behold like the moon emerging from a great white cloud in the midst of the flock of the planets and of brilliant asterisms and stars—left the bathing house,

(62). entered the outer hall of audience and sat down on his throne with his face towards the east.

(63). On the north-eastern side he ordered eight state chairs, covered with cloth and auspiciously decorated with white mustard, to be set down. Not too far from and not too near to himself, towards the interior of the palace he had a curtain drawn. It was adorned with various jewels and precious stones, extremely worth seeing, very costly and manufactured in a famous town: its soft cloth was covered all over with hundreds of devices and decorated with pictures of wolves, bulls, horses, men, crocodiles, birds, snakes, *kinnaras*, deer, *sarabhas*, yaks, elephants. shrubs and plants. Behind it he ordered to be placed for the Kshatriyāni Triśalā, an excellent chair of state decorated with arabesques of various jewels and precious stones, furnished with a coverlet and a soft pillow, covered with a white cloth, very soft and agreeable to the touch. Then he called the family servants and spoke thus:

(64). "Quickly, O beloved of the gods, call the interpreters
of dreams who know well the science of prognostics
with its eight branches, and are well versed in many
sciences besides!"

Māgadhī.]   Extract No. 22.
                          S'akuntalā.

Interlude at the beginning of Act VI.   (Pischel p. 113; M.W.
p. 216).   City-superintendent, two policemen and a fisherman.

Policemen.   Haṇḍe kumbhilaā! kadhehi, kahiṃ tae eśe mahā-
ladaṇa-bhaśule ukkiṇṇa-ṇām'-akkhale lāakīe aṅgulīae sa-
māsādide ? [1]

Fisherman.   (*Nervously*) Paśīdantu bhāvamiśśā! ṇa hage īdi-
śaśśa akayyaśśa kālake.[2]

First Policeman.   Kiṃ ṇu kkhu śohaṇe bamhaṇe śi tti kadua
laññā de paliggahe diṇṇe ?[3]

Fisher.   Śuṇudha dāva.   Hage kkhu Śakkāvadāla-vāśī dhī-
vale.[4]

Sec. Pol.   Haṇḍe pāḍaccalā! kiṃ tumaṃ amhehiṃ yādiṃ va-
śadiṃ ca puścide ?[5]

[Superintendent.   Sūaa! kadhedu savvaṃ kameṇa.   Mā ṇam
paḍibandhedha].[6]

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[1] haṇḍe cf. hanta 'go to !'; only used to inferiors.   kumbhilaa · thief'
orig. 'crocodile.' ladaṇa=Śauṛ. radaṇa (M. raaṇa) § 57. -bhāśula=
bhāsura. ukkiṇṇa=*utkīrṇa.* akkhala=*akṣara,* according to Gramma-
rians should be aśkala or (Hemacandra) aḥkala. [ḥ=jihvāmūlīya].
lāakīye 'royal.'   Pischel thought we should read lāa-kelake. samāsādide
(*sam + ā + sad*).

[2] akayya (*akārya*) 'crime.'   Pischel's text has akajjaśśa, most of his
MSS. akajjassa which is Śaur.   kālake=*kārakaḥ.*

[3] laññā 'by the king.'

[4] *Sakrāvatāra, dhīvaraḥ.*

[5] *pāṭaccara* or *paṭaccara* 'thief.'   yādiṃ text has jādiṃ like the MSS.
Pischel Gr. § 236 shows that य should be read in every case.   puścide=
=Śaur. pucchido.

[6] The Superintendent does not speak Māgadhī.   Sūaa 'spy' (*sūc*).

Both.   Yaṃ lāutte āṇavedi.   Lavehi, le lavehi.![1]

Fisher.   S̈e   hage   yāla-baḍiśa-ppahudīhiṃ   maśca-bandhaṇô
 vāehiṃ kuḍumba-bhalaṇaṃ kalemi.[2]

[Supdt.   (*Laughing*) Visuddho dāṇim de ājīvo !]

Fisher.   Bhaṭṭake mā evaṃ bhaṇa !
 S̈ahaye kila ye vi ṇindide na hu śe kamma vivajjaṇīake
 paśumāli kaledi kālaṇā chakkammā-vidule vi śottie.[3]

[Supdt.   Tado, ʈado ?]

Fisher.   Adha   ekkadiaśaṃ   mae   lohida-maścake   khaṇḍaśo
 kappide.[4]   yāva taśśa udala-bbhantale edaṃ mahā-ladaṇa-
 bhaśulaṃ aṅgulīaaṃ peskāmi. paścā idha vikkaa’tthaṃ
 ṇaṃ daṃśaante yyeva gahide bhāvamiśśehiṃ.   Ettike
 dāva edaśśa āgame. Adhuṇā māledha kuṭṭedha vā.[5]

[Supdt.   (*Sniffing the ring*) Jāṇua, macchôdara-saṃthidaṃ ti
 ṇatthi saṃdeho.   Tadhā aaṃ se vissagandho.   Āgamo
 dāṇiṃ edassa vimarisidavvo.   Tā edha rāaülaṃ jjeva
 gacchamha].[6]

Policemen.   (*To the Fisherman*) Gaśca le gaṇṭhi-chedaā gaśca.[7]

[Supdt.   Sūaa ! idha Go-ura-duāre appamattā paḍivāledha
 maṃ jāva rāaülaṃ pavisia ṇikkamāmi].

Both.   Paviśadu lāutte śāmi-ppaśād’atthaṃ.

[Supdt.   Tadhā].   (*Exit*).

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[1] lāutte contracted from lāaütte=Śaur. rāautto (*rājaputraḥ*). or=Apa.
rāauttu, Bihāri rā̈ut (*rājadūta*), vide Grierson, Phonology.

[2] yāla ‘ net.’ baḍiśa ‘ hook.’ maśca ‘ fish.’ kaḷemi=Śaur. karemi.

[3] śahaya (*sahaja*). ʳivarjanīya—māli=‘‘ *māraṇaṃ*.’’ kālaṇā=*kāraṇāt*
—kammā—long for metre. vidule ‘ skilled ’ (in the six occupations).
śottie=*śrotriyaḥ*.

[4] lohida- ‘ Roh ’ Śaur. rohido, M. rohio (?), Apa. rohiu, Hindi rohū.
khaṇḍaśo kappide (*kalp*) ‘ cut into pieces.’   peskāmi, according to Hema-
candra and others this is the correct form. (Pischel Gr. § 324). According
to another authority and the Lalitavigraharājā-nāṭakam it should be
peśkāmi. Text has pekkhāmi.

[5] vikkaattham ‘ in order to sell.’ māledha imperat. of māledi=*māra-
yati*. kuṭṭedha imperat. of kuṭṭedi (*kartayati*).

[6] Jānuka—Policeman’s name. vissa=*visra* ‘ musty ’; Comm. *āmiṣa*
‘ raw flesh.’ vimarisidavvo=*vimarṣṭavyaḥ* ‘ must be investigated.’

[7] gaṇṭhi-chedaā ‘ cut-purse.’

Spy. Jāṇua! cilāadi lāutte.[1]

Jānuka. Naṃ avaśalôvaśappaṇiā khu lāāṇe honti.[2]

Spy. Jāṇua! sphulanti me aggahastā. (*Pointing to the fisher-man*) imaṃ gaṇṭhichedaaṃ vāvādeduṃ.[3]

Fisher. Ṇālihadi bhāve akālaṇa-mālake bhoduṃ.[4]

Jān. (*Looking round*) Eśe amhāṇaṃ īśale patte geṇhia lāa-śāśaṇaṃ. (*To the fisherman*) S'aülāṇaṃ muhaṃ peskaśi, adhavā giddha-śiālāṇaṃ balī bhaviśśaśi.[5]

[Supdt. (*Entering*) Sigghaṃ sigghaṃ edaṃ (*drops his voice*)].

Fisher. He hade mhi (*in distress*).

[Supdt. Muñcedha re muñcedha jālôvayīvaṇaṃ, uvavaṇṇo se kila aṅgulīaassa āgamo, amha-sāmiṇā jjeva me kadhidaṃ].

Spy. Yadhā āṇavedi lāutte. Yama-vaśadiṃ gadua padiṇiutte khu eśe. (*Releases the fisherman*).

Fisher. (*Saluting the Supdt.*) Bhaṭṭake tava kelake mama yīvide! (*falls at his feet*).[6]

[Supdt. Utthehi, utthehi! Eso bhaṭṭiṇā aṅgulīaa-mulla—sam-mido pāridosio de pasādīkido. Tā geṇha edaṃ] (*Gives the fisherman a bracelet*).

Fisher. (*Receiving it with delight*) Aṇugahide mhi.

Jān. Eśe khu laññā tadhā ṇāme aṇugahide yaṃ śūlādo, odālia hasti-skandhaṃ śamālovide.[7]

Spy. Lāutte! pālidośie kadhedi mahāliha-ladaneṇa teṇa aṅgu-liaeṇa śāmiṇo bahumadeṇa hodavvaṃ ti.[3]

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[1] cilāadi ' is a long time.'

[2] ' Kings must be approached as occasion offers ' (*upa + srp*).

[3] sphulanti · quiver.' Text phulanti but see Pischel § 311. Similarly § 310 for -hastā (text hatthā). vāvādeduṃ infin. caus. (*vi + ā + pad*).

[4] ṇa + alihadi (*arhati*).

[5] śaüla ('' *śakula* '') kind of fish. There are various readings here. Pischel says=*svakulānāṃ*.

[6] kelake=kerako the prototype of genitival affixes like -kero -ker- ər. yīvide ' life.'

[7] odālia (cf. odāra § 75)=*avatārya*. śamālovide past part. caus. (*sam + ā + ruh*). ' Mounted on the withers of an elephant ' denotes eleva-tion to high dignity (M W.). Text has—hatthi-kkhandhaṃ.

[3] mahāliha=*mahārya*.

[Supdt.   Naṃ tassiṃ bhaṭṭiṇo mahāriha-radaṇaṃ ti ṇa paridoso.
Ettikaṃ uṇa—].

Both.   Kiṃ ṇāma ?

[Supdt.   Takkemi tassa daṃsaṇeṇa ko vi hiaa-tthido jaṇo
bhaṭṭiṇā sumaridö ti, jado taṃ pekkhia muhuttaaṃ paidi-
gaṃbhīro vi pajjussua-maṇo āsi].[1]

Spy.   Tośide dāṇiṃ bhaṭṭā lāuttena.

Jān.   Naṃ bhaṇāmi imaśśa maścalī-śattuṇo kidĕ tti (looks
jealously at the fisherman).[2]

Fisher.   Bhaṭṭakā ido addhaṃ tumhāṇaṃ pi śulā-mullaṃ
bhodu.

Jān. - Dhīvala! mahattale śampadaṃ me piavaaśśake śaṃ-
vutte'śi kādambalī-śaddhikĕ kkhu paḍhamaṃ amhāṇaṃ
śohide iściadi.   Tā śuṇḍikāgālaṃ yyeva gaścamha.[3]

(Exeunt omnes).

Māgadhī.   **Extract No. 23.**

Sthāvaraka (Mṛcch. Act X).

Enters along the roof and in chains.

(Listens to the proclamation in distress).

Kadhaṃ apāve Cāludatte vāvādīadi !   Hage ṇialeṇa śāmiṇā
bandhide.   Bhodu! akkandāmi.   Śuṇādha, ayyā śuṇādha.   Asti
dāṇiṃ mae pāveṇa pavahaṇa-padivatteṇa Puspa-kalaṇḍaa-
yiṇṇuyyāṇaṃ Vaśantaseṇā ṇīdā.   Tado mama śāmiṇā ' maṃ
ṇa kāmeśi' tti kadua, bāhu-pāśa-balakkāleṇa mālidā, ṇa uṇa
ediṇā ayyeṇa.   Kadhaṃ ?   Vidūladāe ṇa ko vi śunādi.   Tā kiṃ
kalemi ?   Attāṇaaṃ pāḍemi.   (Reflecting) Yaï evvaṃ kalemi,
tadā ayya-Cāludatte ṇa vāvādīadi.   Bhodu.   Imādo pāśāda
bālagga-padoli kādo ediṇā yiṇṇa-gavakkheṇa attāṇaaṃ ṇikkhi-

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[1] paidi = prakṛti.   pajjussua (paryutsuka) cf. § 41.

[2] maścalī 'fish,' cf. Hindi machlī: Sindhi machudi; Marāṭhī māsali
from a popular diminutive of maccha = matsya § 56.

[3] mahattale compar. of mahat-.   kādambalī, kadamba 'toddy.' śad-
dhike 'feast enjoyment' (saqdhi).   śohide = sauhṛdam or sauhityam.
śuṇḍikāgāla 'grog-shop.'

vāmi. Balaṃ hage uvalade, ṇa uṇa eśe kula-putta-vihagāṇāṃ vāsapādave ayya-Cāludatte. Evvaṃ yaï vivavyāmi laddhe mae palaloe. (*Throws himself down*) Hī hi! ṇa uvaladë mhi. Bhagge me danda-ṇiale. Tā cāndāla-ghośaṃ śamaṇṇeśāmi.

apāve ' sinless.' vāvādiadi, pass. caus. (*vi + ā + pad*). ṇialeṇa ' with a fetter' (*nigaḍa*). mālidā = S'. māridā. -bālagga- ' dove-cot' (?) (*vālâgra*). padolika (*pratolī*) ' gateway ' (*vide* Vogel, J.R.A S., July, 1906). gav'akkha ' bull's-eye,' round window or loophole, cf. French ' *œil de bœuf*' meaning ' bull's-eye,' i.e. ' window.' (Acc. Grammarians should be gavaśka or gavahka). uvalade ' done for' (*upa—ratah*). pādave ' tree.' vivayyāmi (text vivajjāmi) (*vi + pad*). pala-loe ' the other world.'

Māgadhī.] Extract No. 24.
S'akāraḥ (Mṛcch. Act X).

(*Entering in great glee*).

> Maṃśena tikkhâmilikeṇa bhatte
> śakeṇa śūpeṇa śa-maścakeṇa
> bhuttaṃ mae attaṇaaśśa gehe
> śāliśśa kūleṇa gulodaṇeṇa.[1]

(*Listening*) Bhiṇṇa-kaṃśa-khaṅkhaṇāe Cāṇḍālavāāe śala-śaṃyoe.[2] Yadhā a eśe ukkhālide *vajjha*-ḍiṇḍima-śadde pada-hāṇaṃ a śuṇīadi, tadhā takkemi, dalidda-Cāludattāke *vajjha-tthāṇaṃ* ṇīadi tti.[3] Tā peskiśśaṃ. S'attuviṇāśe ṇāma mama

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[1] bhuttaṃ mae ' I have dined ' (*bhuj*). tikkha ' pungent '=*tīkṣṇa*. (Possibly tihkha oi tiśkha would be better Mg.). āmilika ' acid,' ' tamarind ' (*amlikā* cf. H. imlī). bhatte ' food,' ' rice,' *bhakta* cf. H. bhāt. śūpa, would expect śūva cf. rūva. attaṇaaśśa a later form than attaṇo, § 36. kūla ' food, boiled rice.' gulodaṇa ' treacle porridge ' (H. guṛ).

[2] śala-saṃyoa ' combination of accents.' (*śvara*) ' intonation.' vāā ' speech.' kaṃśa ' goblet, gong' (*kāṃsya* ' brass,' etc.).

[3] ukkhālide ' raised.' *khal* ' move or shake.' vajjha ' of execution.' *vadhya*. Proper Mg. said to be vayyha. The combination *yyha* suggests that Mg. *y* differed from the usual pronunciation of य in the direction of zh. -ṭṭāṇa acc. Hemacandra should be -stāṇa.

mahante halakkaśśa palīdośe hodi.[1] Śudaṃ a mae, ye vi kila
śattuṃ vāvādaantaṃ peskadi, taśśa aṇṇaśśiṃ jammantale
aḥkhi-roge ṇa hodi. Mae khu viśa-gaṇthi-gabbha-paviṣṭeṇa
via kīḍaeṇa kiṃ pi antalaṃ maggamāṇeṇa uppādide tāha
dalidda-Cārudattāha viṇāśe.[2] Saṃpadaṃ attaṇākelikāe pāśā-
da-bālagga-padolikāe ahiluhia attaṇo palakkamaṃ peskāmi.[3]
(*Does so, and has a look*) Hī, hī, edāha dalidda-Cāludattāha
vajjham ṇiamāṇāha evaddhe yaṇa-śaṃmadde, yaṃ velaṃ
amhāliśe pavale vala-maṇuśśe *vajjham* ṇīadi taṃ velaṃ keliśe
bhave?[4] (*Looking again*) Kadhaṃ! Eśe śe ṇavā-baladdake
via maṇḍide *dakkhiṇaṃ* diśaṃ ṇīadi.[5] Adha kiṃṇimittaṃ
mama-kelikāe pāśāda-bālagga-padolikāe śamīve ghośaṇā ṇiva-
ḍidā, nivālidā a?[6] (*Looking round*) Kadhaṃ! Stāvalake cede
vi *ṇatthi* idha.[7] Mā ṇāma teṇa ido gadua mantabhede kaḍe
bhaviśśadi.[8] Tā yāva ṇaṃ aṇṇeśāmi. (*Descends and comes
forward*).

Servant. (*Catching sight of him*) Bhaṭṭalakā, eśe śe āgaḍe!

Executioners. Ośaladha, dedha maggaṃ, dālaṃ dhakkedha,
hodha tuṇhīa,

avinaa-tikkha-viśāṇe duṣṭa-baille ido edi.[9]

This character is supposed to speak a dialect Śākārī (see

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[1] haḍakka is the usual form ; also halaa, halaka (in verse) *hṛdaka.

[2] Text akkhi (Pischel § 24). kiḍaa ' insect' (kiṭaka). viśagaṇthi ? a plant.

[3] ahiluhia (abhi + ruh). bālagga (vide Ex. 23).

[4] evaddhe ' so great' (JM. eva ḍda evaddaga) e- not from evaṃ. but
from *ayat (Pisch. § 149, cf. *ayat + tya -*ayattia—ettia) vaddha = vṛddha.
yaṇa-śaṃmadda ' press of people.' pavale=Saur. pavaro. keliśe =
kidṛśo.

[5] baladdake ' bull ' (cf. balivarda). ? dahkiṇaṃ.

[6] ṇivaḍidā (ni + pat). nivālidā (ni + vṛ caus.).

[7] Stāvalake (text thāvalake) (Sthāvaraka).

[8] mantabhede ' breach of counsel.' ' betrayal.' kaḍe = kṛto.

[9] ośaladha (apa or ava + sṛ). dālam ' door' (Saur. duāraṃ). dhakkedha
' shut' from dhakkedi ' shuts,' cf. Pāli thaketi from an O. I. root
like *sthak, cf. H. ḍhāknā, dhaknā ' cover—shut.' -viśāṇa ' horn ' baīlle
" bull," Apa. baīllu, modern, ' bail.' Cāṇḍālī is sometimes spoken of as a
separate dialect, and classed as an Apabhraṃśa.

next extract). This passage however appears to be in much
the same kind of Māgadhī as spoken by other characters.

Māgadhī.]   Extract No. 25.

Dialect.   Śākārī.

Mṛcchakaṭikam.

(*a*) Act I, v. 18.

> cyiṣṭha Vaśantaśenie, cyiṣṭha,
>> kiṃ yāśi, dhāvaśi, palāaśi paskhalantī
>>> vāśū paśīda ṇa maliśśaśi, cyiṣṭha dāva ।
>> kāmeṇa dajjhadi hu me hadake tavaśśī
>>> aṅgāla lāśi-paḍide via maṃśa khaṇḍe ॥

cyiṣṭha = *tiṣṭha*, Pischel Grammar § 24, and § 217 quotes
the commentator Pṛthvīdhara as the authority for the form
ycіṣṭha, and in general a weak *y before c*: he also quotes
Mārkandeya for a weak *y* before *c* and *j* in Mg. and Vrācaḍa
Apabhraṃśa : Mg. ycilaṃ = *ciram*, yjāā = jāyā. The spelling
cyiṣṭha may be explained as the substitution of the familiar *cy*
च्य for the strange *yc* य्च. At the same time it may be noted
that no one knows how ' ycіṣṭha ' should be pronounced. We
cannot be positive how च was pronounced in old Magadha ;
but if it resembled any modern pronunciation, or any sort of
palatal stop with an off-glide, one could more readily under-
stand a weak *y* being heard *after* it. Very probably the य was
used to mark a peculiar way of pronouncing च, not amounting
to a distinct sound either before or after it. (So the *h* in
English *wh* does not represent a separate sound either after *w*,
or before *w* as written in old English *hw*, but the surd equi-
valent of the sonant *w*). The reading of Vararuci's rule XI, 5
(Cowell, p. 179) is doubtful, but it evidently refers to a method
of pronouncing च not to the addition of a distinct sound.

paskhalantī (*pra + skhal*). According to the grammarians *skk*
should remain. Text pakkhalantī. maliśśaśi = Śaur. marissasi.
H. and P. text has ciṭṭha, which is Śaur. dajjhadi ' is burned.'
(? dayyhadi). haḍake ' heart,' the prose form is haḍakke

(*hṛdaka) Pischel § 194   tavaśśī = tapaśīr.   lāśi = rāśi.   mamśa = māmṣa.

Verse 21.   Mama maaṇa-manaṅgaṃ vammahaṃ vaḍḍhaantī
             niśi a śaaṇake me ṇiddaaṃ askivantī ǀ
             paśalaśi bhaa-bhīdā paskhalantī skhalanti
             mama vaśam aṇuyādā Lāvaṇaśśêva kunti ǁ

Vammaha so in M. and Mg. verses. Saur. mammadha. (Text has mammaha). ṇiddaa 'sleep.' askivantī = ākṣipantī. Kṣ becomes sk. (Text has ākkhivanti, the ā is impossible). paśalaśi = prasarasi. skh remains. (Text has aṇujādā the Saur. form). Lāvaṇaśśa 'of Rāvaṇa.' The student will probably find the characteristic change l for r the most baulking feature in reading Māgadhī or its dialects.

Verse 23.   Eśā ṇāṇakamūśi kāma-kaśikā maścâśikā lāśikā
             niṇṇāśā kulā-ṇāśikā avaśikā kāmaśśa mañjūśikā ǀ
             eśā veśavahū śuveśa-ṇilaā veśaṅgaṇā veśiā
             eśe śe daśa ṇāmake maī kaḷe ayyāvi maṃ ṇeścadi ǁ

nāṇaka 'coin.' mūśi, moṣi 'stealing.' kaśikā ' whip.' maśca + aśikā 'fish-eating.' (Text macchā°). lāśikā 'dancer.' niṇṇāśā 'snub-nosed ' (nir + nāsa), i.e. of low caste. (Text kāmassa = Saur.). eśe nom. pl. masc. ' these.' śe = Saur. śe ' of her.' maī ' by me.' kaḷa Mg. has also kaḍa and (like Saur.) kada. (Text, like Northern MSS. kale) (ajjā in Text is Saur.). ṇeścadi (na + icchati). Text has ṇecchadi.

Māgadhī.   Extract No. 26.
Dialect, Ḍhakkī.

Māthura and the Gambler (Mṛcch. Act II).

Māthuraḥ. Ale bhaṭṭā, daśa-suvaṇṇāha luddhu jūdakaru pa-
       palīṇu papalīṇu. Tā geṇha geṇha, ciṭṭha ciṭṭha dūlā-
       paditto si.[1]

---

[1] Gen. sing. in -āha is common in Mg. cf. -aha in Apa. luddhu = rud-
dhaḥ. jūdakaru, standard Māgadhī yūdakaro. As Pṛthvīdhara says
nothing about j becomes y, the j may stand. The MSS. give j for Māgadhī

Gambler.   Jaï vajjasi Pādālaṃ Indaṃ śalaṇaṃ ca saṃpadaṃ jāsi,

sahiaṃ vajjia ekkaṃ Luddo vi ṇa lakkhiduṃ taladi.[1]

M.   Kahiṃ kahiṃ su-sahia-vippalambhaā
palāsi le bhaa-palivevid' angaā ।
pade pade sama-visamaṃ khalantaā
kulaṃ jaśaṃ adi-kasaṇaṃ kalentaā ॥ [2]

G.   (*Looking at his foot*) Esu vajjadi. Iaṃ paṇattā padavī.[3]

M.   (*Looking doubtfully*) Ale, vippadīvu pādu. Paḍimā-śuṇṇu deulu! (*Reflecting*) Dhuttu jūdakaru vippadīvehiṃ pā-dehiṃ deulu pavitthu.[4]

G.   Tā aṇusaremha.

M.   Evvaṃ bhodu.

(*Both pretend to enter a temple. Looking at one another with comprehension*).

G.   Kadhaṃ kaṭṭamayī paḍīmā ?[5]

M.   Ale, ṇahu ṇahu, śela-paḍimā. Evvaṃ bhodu.
Ehi, ẏūdaṃ kalemha.

Notes.—Pṛthvīdhara classes this dialect Ḍhakkī as an Apa-bhraṃśa, with the phonetic peculiarities of prevalence of *l* (presumably as in standard Māgadhī excluding *r*), and dental as well as palatal sibilant. It is not quite clear whether it

itself. papalīṇu means *prapalāyitaḥ*, cf. JM. palāṇa. M. has palāia Ś. Mg. palāīda-. ciṭṭha, this is the same as in Śaur. cf. cyiṣṭha. yciṣṭha above (p. 171). geṇha ciṭṭha do not end in *u* like pasalu. dulāt-pa as in H.P. text is impossible.

[1] This verse as printed in the editions looks much like M. except for śalaṇaṃ (=*śaraṇam*) and one has salaṇaṃ. 'Ruddo, rakkhiduṃ, tarai' have been corrected. (Pischel Gr. § 25).

[2] khalantaā (*skhal*), no evidence whether Ḍhakkī followed Mg. in the treatment of *skh*. Text jasaṃ; the wrong sibilant. kalentaā pres. part. kaledi = Saur. karedi.

[3] Text eso, but esu is established elsewhere. Mg. would be eśe.

[4] vippadīvu = *vipratīpaḥ*. deulu = *devakulam* § 82. The last sentence seems to be a quotation: hence perhaps the mixture of forms in the editions, beginning with Ḍhakkī and ending in Śaurasenī.

[5] kaṭṭhamayī 'wooden': here *y* has been retained.

followed Mg. in any other respects. Features pointing to Apa-
bhramṡa stage are nom. sing. in *u* (masc. and neuter), impera-
tive 2nd sing. in *u*. The MSS. as usual fluctuate considerably
and it is not always possible to determine the correct form
(assuming that the author wrote the dialect consistently).

Māgadhī.   Extract No. 27.
        Lalita-Vigraharājā—nāṭaka (Act IV).
    (Edited Kielhorn, *Indian Antiquary*, vol. xx, 1891).
    Two **Turushka** prisoners meet a spy who is a fellow-country-
man.

Vandinau: Eṡe ṡe **Ṡāyambhalîṡala-ṡivila-niveṡe.**[1]   Edaṡ-
    ṡiṃ alaṡkiyyamāṇa-payyande kadhaṃ [lā]-ulaṃ yāṇi-
    davvaṃ.[2] (*Purôvalokya*) Vayaṡṡa eṡe ke vi chale[3] vva
    diṡadi ? Tā imādo edaṡṡa ṡivilaṡṡa ṡalūvaṃ[4] lāulaṃ ca
    yāṇiṡṡamha.

Carah: Aṡcaliyaṃ aṡcaliyam ! Aho **Viggahalāa-naleṡala-ṡilī-**
    naṃ avayyandadā.[5] (*Purôvalokya*) Amha-deṡīya vva kevi
    puliṡā *peṡkiyyandi*. Yāṇe vandīhiṃ edehiṃ huvidavvaṃ.

Vandinau: Bhadda, amhāṇaṃ Tuluṡkāṇaṃ deṡīye vva tum-
    aṃ *peṡkiyyasi*. Tā kadhehi **Cāhamāṇa-ṡivila-ṡalūvaṃ**
    lāulaṃ ca.

Carah: Ṡuṇādha le vandiṇo ṡuṇādha. Hage Tuluṡkalāeṇa
    ṡāambhalīṡalaṡṡa ṡivilaṃ peṡkiduṃ peṡide. Taṃ ca dūṡaṃ-
    calaṃ; yado tatthastehiṃ idale puṡcande vi ṇi[liṡkan]de
    vi a palakīye tti *yāṇiyyadi*.[6] Tadhāvi mae kiṃpi kiṃpi
    paccakkhīkadaṃ.[7]

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[1] *Ṡākambhariṡvara*: ṡivila = *ṡibira*

[2] *alakṣyamāṇa-paryante*. Yāṇidavvaṃ = Ṡ. jāṇidavvaṃ.

[3] chale ʻspyʼ (*carah*).

[4] Inscription has ṡṡalūvaṃ (*svarūpaṃ*).

[5] ʻboundlessnessʼ (*aparyantatā*). silīṇaṃ ʻof glories.ʼ

[6] idale = Ṡ. idaro; puṡcande = Ṡ. pucchanto. yāṇiyyadi should be
yāṇiadi. niliṡkande = Ṡ. nirikkhanto (*nir + īkṣ*).

[7] = *pratyakṣīkṛtam* but cf. bhiṡkaṃ laṡkidaṃ below.

Vandinau : Aścaliaṃ aścaliaṃ ! Kadhaṃ bhadda, tattha uva-stidāṇaṃ cadulide aṇuaṃ pi tae laśkidaṃ.[1]

Charah : Suṇādha le vandiṇo yadhā mae taṃ śivilaṃ ṇilūvi-daṃ. Hage khu śili-Śomeśala evaṃ peśkiduṃ vaññandaśśa śaśtaśśa milide, milia a ettha *paviśiūṇa* bhiśkaṃ paśtiduṃ lagge.[2] Tado yaṃ yaṃ vāṇidaṃ taṃ taṃ tumhāṇaṃ *yahastaṃ*[3] kadhīyadu. Maavāli-*ṇijjhala*-kalāla-kaḍastalā-ṇaṃ kalindāṇaṃ dāva śahaśśaṃ.[4] Tuluṅgāṇaṃ uṇa laś-kam. Ṇalāṇaṃ uṇa *yujjha*-śkamāṇaṃ daha laśkāiṃ ti.[5] Kim vahuṇā yampideṇa ? Taśśu kaḍaaśśa pāśu-stide śāale vi śuśke bhodi.[6] ˙(*Bahum utkṣipya*) Edaṃ ca taṃ lāuluṃ.[7] (*iti darśayati*).

Vandinau : Śāhu le calā śāhu !

Charah : Ale le vandiṇo cilaṃ khu me
ṇia-stāṇādo niśśali-daśśa.[7] Tā hage vaññāmi.[8]

Vandinau : Gaśca le calā gaśca.

<div align="center">(iti caro niṣkṛāntaḥ).</div>

Vandinau : (*Purato gatvāvalokya*) Taṃ ṇidaṃ lāula-duvālaṃ tā idha stidā eva ṇia-lāa-ppahāvaṃ payāśemha. (*Punar avalokya : sānandam*) Eśe śe śāambhalīśale astāṇa-stide pulado dīsadi.

The Māgadhī in this inscription is interesting because it fol-lows more closely than any MS. the rules given by Hema-candra. As the author Somadeva was a contemporary of .

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[1] cadulide (?) = *caturite from catura ' in their cleverness.' laśkidaṃ = Ś. lakkhidaṃ.

[2] *Someśvaradeva* may be the name of a prince -paviśiūṇa a M., JM. or AMg. ending. paśtiduṃ = *prārthayituṃ*.

[3] *yathārtham*. According to the rules should be yadhastaṃ.

[4] *mada-vāri-nirjhara* ṇijjhala = M. ṇijjhara ? should be ṇiyyhala.

[5] yujjha = yuddha is against the dialect. daha for daśa according to Pischel is wrong.

[6] kaḍaa ' host.' (*kaṭaka*). śāale ' ocean.'

[7] niśśalida p. part from niśśaladi (niḥ + sṛ).

[8] ' wander.' *vrajñāmi in class 9.

Hemacandra, it has been suggested that he may have been acquainted with that grammarian, or at least with his grammar. Some errors have been corrected in the inscription itself, nevertheless there remain forms which are not correct according to Hemacandra, e.g. ṇijjhala, yujjha, yahastaṃ, paviśiūṇa. There is no reason to suppose that the stage kept up the correct form of Māgadhī down to the twelfth century, and this probably represents an attempt to carry out the rules for Māgadhī that were traditional among the grammarians, more consistently than usual, in order to make the speech of the Turki prisoners and spies sound very foreign. It is a curious accident that the latest recorded fragment of Māgadhī is the most archaic in form that has been found.

"Āvanti."]   Extract No. 28.
and *Dākṣiṇātyā*.

Vīraka and Candanaka (Mṛcch. Act VI).

Vīrakaḥ.   Are re are jaa-jaamāṇa-candaṇaa-maṅgala-phulla-bhadda-ppamuhā—

　kiṃ acchadha vīsaddhā jo so govāla-dārao baddho,
　bhettūṇa samaṃ vaccaï ṇaravaï-hiaaṃ a bandhaṇaṃ câvi ǀǀ
　Ale, puratthime padolī-duāre.

　Ciṭṭha tumaṃ. Tumaṃ pi pacchime, tumaṃ pi dakkhiṇe, tumaṃ pi uttare. Jo vi eso pāāra-khaṇḍo, edaṃ ahiruhia candaṇeṇa samaṃ gadua avaloemi. Ehi Candaṇaa, ehi.   Ido dāva.[1]

Candanakaḥ.   Are re Vīraa-visalla-Bhīmaṅgaa-daṇḍakālaa-daṇḍa-sura-ppamuhā,

　āacchadha vīsaddhā turiaṃ jatteha lahu karejjāha
　Lacchī jeṇa ṇa raṇṇo pahavaï gottantaraṃ gantuṃ ǀǀ[2]

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[1] Śaur. acchadha. M. bhettūṇa, vaccaï. These latter however occur in a verse: gadua below is of the Śaur. type. Ale seems to be a fragment of Mg. out of place here.

[2] visalla=*vi-śalya*.

avi a,

> ujjāṇesu sahāsu a magge ṇaarīa āvaṇe ghose ।
> taṃ taṃ johaha turiaṃ saṅkā vā jāae jattha ॥ [1]
> Re re Vīraa kiṃ kiṃ darisesi bhaṇāhi dāva vīsaddhaṃ
> bhettūṇa a bandhaṇaaṃ ko so govāla-dāraaṃ haraï ॥ [2]
> kass' atthamo diṇaaro, kassa caüttho a vaṭṭae cando,
> chaṭṭho a bhaggava-gaho, bhūmisuo pañcamo kassa ? [3]
> bhaṇa kassa jamma-chaṭṭho jīvo ṇavamo tahea sūrasuo
> jīante Candaṇae ko so govāla-dāraaṃ harai ? [4]

Vīrakaḥ. Bhaḍa Candaṇaa !

> Avaharaï kovi turiaṃ, Candaṇaa, savāmi tujjha hiaeṇa
> jaha addh-uïda-diṇaare govālaa-dārao khuḍido. [5]

[Servant. Yādha goṇā, yādha.] [6]

Candanakaḥ. Are re, pekkha pekkha.

> Ohārio pavahaṇo vaccaï majjheṇa rāa-maggassa
> edaṃ dāva viāraha kassa kahiṃ pavasio pavahaṇŏ tti. [7]

Vīrakaḥ. Are pavahaṇa-vāhaā ! mā dāva edaṃ pavahaṇaṃ
vāhehi. Kassa-kerakaṃ edaṃ pavahaṇaṃ ? Ko vā idha
ārūḍho ? Kahiṃ vā vajjaï ?

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[1] turiaṃ Ś. turidaṃ. jatteha = Ś. jattedha (*yatadhvam*). karejjāha
opt., pahavaï, are all M in form. ṇaarīa loc. sing. oblique fem. sing. in
-īa is common in M. verses. johaha (" *yojayata* " " *anveṣayata* ") ? fut. of
(Apa.) joedi 'sees.' (*dyu*) or √*yudh* to " go for." jāae = JŚ. jāẏade.
jattha relat. of attha = *atra*. In other dialects generally jahiṃ is used.

[2] darisesi " seest."

[3] caüttho ' fourth,' Ś. caduttho. chaṭṭho ' sixth ' (cf. H. chaṭā). gaho
for ggaho ' planet.' bhaggava ' belonging to Bhṛgu's daughter.' bhūmi-
suo ' son of the earth ' = Mars.

[4] tahea=*tathaiva*. sūrasuo ' son of the Sun ' = Saturn.

[5] savāmi ' I swear.' addh'uïda ' half risen,' Śaur. udida : M. udia (?
read udia). khuḍido ' removed' (" khaṇḍitaḥ ") ? from a root *khuṭ*. Not
the same as Ś. khuḍida ' broken,' = *kṣudita* for *kṣuṇṇa*. (Pischel § 568).

[6] The servant speaks Mg. goṇo ' bull ' is the masc. form usual in AMg.,
Mg. For derivation Pischel suggests *gavaṇa or *gūrṇa. The first seems
the more probable.

[7] ohāria ' covered ' (*apa + vṛ*). pavahaṇa ' carriage.' (*pra + vah*). vaccaï
' goes ' (cf. JM. p. 123, n. 4). viāraha ' ascertain ' (*vi + car*). pavasio ' set
out ' (*pra + vas=proṣita*).

12

[Servant. Eśĕ kkhu pavahaṇe ayya-Cāludattāha kelake.
  Idha ayyaā Vaśantaśeṇā ālūḍhā. Puspha-kalaṇḍaaṃ
  yiṇṇuyyāṇaṃ kīliduṃ Cāludattaśśa ṇīadi.]¹

Vīrakaḥ (*going up to Candana*). Eso pavahaṇa-vāhao bhaṇādi
  "ajja-Cārudattassa pavahaṇam; Vasantasenā ārūḍhā;
  Puppha-karaṇḍaaṃ jiṇṇujjāṇaṃ ṇīadi 'tti."²

C. Tā gacchadu.

V. Aṇavaloïdo jjeva.

C. Adha iṃ ?

V. Kassa paccaeṇa ?

C. Ajja-Cārudattassa.

V. Ko ajja-Cārudatto? Kā vā Vasantaseṇā, jeṇa aṇavalo-
  īdaṃ vajjaī ?

C. Are, ajja-Cārudattaṃ ṇa jāṇāsi, ṇa vā Vasantaseṇiaṃ! jaï
  ajja-Cārudattaṃ Vasantaseṇiāṃ vā ṇa jāṇāsi, tā gaaṇe
  joṇhā-sahidaṃ candaṃ ṇa jāṇāsi.³

  Ko taṃ guṇâravindaṃ sīla-miaṅkaṃ jaṇo ṇa jāṇādi ?
  āvaṇṇa-dukkha-mŏkkhaṃ caü-sāara-sāraaṃ raaṇaṃ,
  do jeva pūaṇīā iha ṇaārīe tilaa-bhūdā a
  ajjā Vasantaseṇā, dhamma-ṇihī Cārudatto a.⁴

Notes.—Pṛthvīdhara makes both characters speak Āvantī,
of which he gives only the jejune information that it possesses
the dental *s*, and *ra*, and is rich in proverbial sayings. Mār-
kaṇḍeya describes it as a mixture of Śauraseni and Māhārāṣṭrī.
Such indeed appears to be the character of the dialect as given by
the MSS. Candanaka however speaks of himself as a Southerner
"vaaṃ dakkhiṇatthā avvatta-bhāsiṇo—" 'We Southerners

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¹ MSS. and Editions have *ja* and *jja* for Mg. *ya yya*. Mg. kelake
=Ā kerako. puspha (following Hemacandra), MSS. vary. Usual reading
puppha. yiṇṇuyyāṇaṃ 'old garden.' Here we have the two Mg. geni-
tives side by side.

² There is no point in supposing V. mimics the servant's dialect
especially as he does not repeat his exact words ; naturally he reports to
C. in his usual language.

³ jōṇhā ' moonlight.'

⁴ caü-sāara-sāraaṃ ' containing the essence of the four oceans.' -ṇihī
' treasury.'

speak indistinctly. So Pischel thought it unlikely that Candanaka spoke Āvantī, but more probable that he spoke Dakṣiṇātyā (Bharata 17. 48. Sāhityadarpana, p. 173. 5). It would appear that this was not very different from Āvantī, and that both were nearly related to S'aurasenī. ' vaaṃ dakkhiṇatthā ' however would be ' amhe dakkhiṇaccā ' in S'auraseni.

Jain S'aurasenī] Extract No. 29.
Pravacanasāra.

(Portions of this were printed with Sanskrit version by R. Bhandarkar in Appendix III, (p. 379 ff.) of Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Published 1887. There is a complete edition with several Sanskrit commentaries published at Bombay. Vīra Samvat 2438).

I. (69). Deva-jadi-guru-pūjāsu veva dāṇammi vā susīlesu ।
uvavāsādisu ratto suhôvaog'appago appā ॥

(70). Jutto suheṇa ādā tiriyo vā māṇuso ya devo vā ।
bhūdo tāvadakālaṃ lahadi suham indiyaṃ vivihaṃ ॥

(74). Jadi santi hi puṇṇāṇi ya pariṇāma-samubbhavāṇi vivihāṇi ।
jaṇayanti visaya-tanhāṃ jīvāṇaṃ devadantāṇaṃ ॥

(75). Te puṇa udiṇṇatanhā duhidā tanhāhiṃ visaya-sokkhāṇi ।
icchanti aṇuhavanti ya āmaraṇaṃ dukkha-santattā ॥

III. (13). Caradi ṇibaddho ṇiccaṃ samaṇo ṇāṇammi daṃsaṇamuhammi ।
payado mūla-guṇesu ya ajo so paḍipuṇṇa-sāmanno ॥

(18). Havadi va ṇa havadi bandho made hi(ṃ) jīve'dha kāyaceṭṭhammi ।
bandho dhuvam uvadhīdo idi savaṇā chaḍḍiya savvaṃ ॥

(19). Ṇa hi ṇiravekkho cāū ṇa havadi bhikkhussa āsaya-visuddhī ।
avisuddhassa ya citte kahaṃ ṇu kamma-kkhayo vihiū ॥

The cerebral *n* is used initially whereas AMg. JM. manu-
scripts prefer initial *n* (dental). The letter *ya* is used as in
other Jain MSS.

This Prakrit contains words and forms that are quite foreign
to ordinary S'auraseni—but found in Mahārāṣṭrī or Ardha-
Māgadhī. Perhaps some of the S'auraseni forms which are
allowed by Hemacandra, but never found in the dramas, are
derived from Digambara Texts. (Pischel § 21).

    (69). veva. Editor suggests yeva. Sanskrit version *caiva*.
          The MS. seems to have fluctuated in the use of
          ya and *va*. dāṇammi loc. as in M. *upayoga-*
          ātmako.

    (70). ādā = *ātmā*, i.e. *ātā, cf. AMg. āyā ; JM. attā. tiriyo
          ' animal ' (*tiryak*).

    (74). *devadântānām.*

    (75). tanhā = taṇhā. This is merely an orthographical
          peculiarity ; so is the spelling *khk* for *kkh.*

III. (13). ṇāṇammi ' in knowledge.'

    (18). uvadhīdo abl. of uvadhī (*upadhi*). idi = *iti*. savaṇā
          = *śramaṇāḥ*, chaḍḍiya should be chaddida (Pischel
          § 291) = *chardita* cf. S'. vicchaḍḍida, M. vicchad-
          dia, AMg. JM. vicchaḍḍiya.

    (19). cāū = *tyāgo* JM. cāyo. The ending *ū* cf. vihiū
          is exceptional and probably wrong, the mistake
          being due to the influence of later vernacular.
          Bombay Edition has cāyo and vihio.

Bhāsa.]   **Extract No. 30.**

Svapna-Vāsavadattam (Act IV, p. 29).

Praveśakaḥ.

Enter the Jester.

Jester. (*Gleefully*) Diṭṭhiā *tattahodo* Vaccha-rāassa abhippeda-
      vivāhamangala-ramaṇi*jjo* kālo diṭṭho. Ko ṇāma edaṃ
      jāṇādi—tādise *vayam* aṇattha-saliḷ-āvatte pakkhittā uṇa

ummajjissāmo tti.[1] Idāṇiṃ pāsādesu vasīadi, *andeura*-digghiāsu *hṇāïadi, paḷama-maüra-suumārāṇi* modaa-khaj-jaāṇi khajjīanti tti aṇ-Acchara-saṃvāso Utturakuru-vāso mae aṇubhavīadi.[2] Ekko khu mahanto doso, mama āhāro suṭṭhu ṇa pariṇamadi, suppacchadaṇāe *sayyāe* ṇiddaṃ ṇa labhāmi, *jaha* vāda-soṇidaṃ abhido via vattadi tti pek-khāmi.[3] Bho suhaṃ *ṇâmaya*-paribhūdaṃ akaḷḷavattaṃ ca.[4]

Enter a Maidservant.

Maid. Kahiṃ ṇu khu gado *ayya*-Vasantao ? (*Stepping round*)

---

[1] tattahodo should be tattha. § 45. mangaḷa. Cerebral ḷ is written throughout for the dental. This is common in MSS. written in S. India. Cf. ramaṇiam, p. 36. vayaṃ Śaur. has amhe, Dākṣinātyā vaaṃ (also allowed in Saur. by Vararuci and Mārkaṇḍeya), AMg. vayaṃ, Pali vayam. ummajjināmo ' we shall emerge.'

[2] andeura. anteura is correct (as on p. 24) but MSS. often give -nd for -nt, so " Saundalā " for Sauntalā. This was probably due to the influence of Apabhraṃśa in which the change is common. hṇāïadi. Śaur. ṇhāïadi. The MS. has regularly hṇ and hm for ṇh, mh. At first sight this looks like a sign of antiquity; for h here represents s and hṇā seems nearer snā than ṇhā. The spelling hm, hṇ however is found in texts, where ṇh, mh is well established as correct. Pali forms like amhe, nahā-tako (=snātako) show that the inversion is ancient. Moreover the difference between eg bamhaṇo and (as in Bhāsa) bahmaṇo is not very great to the ear. So hṇa, hma may be only *orthographical* variations. paḷama=*parama*. No apparent reason for l or ḷ here. maüra for mahura (=*madhura*). This appears to be a mistake, p. 6 has mahurā. suumā-rāṇi=°rāiṃ. Neut. Plural in -āṇi occurs in AMg. JM. JŚ. not in M. or Śaur. In Pali it can be -āni as in Skt.

[3] sayyae (=*śayyāyām*) M. AMg. JM. sejjāe, Mg. śeyyae. Here again double yy for double jj, as in ayyaütta, might be taken as a sign of anti-quity. Hemacandra allows yya for rya in Śaur. The spelling is occa-sionally found in South Indian MSS. Most write only a circle 𑀅°𑀅 a°a which, says Pischel, either allows a choice between yya and jja, or is intended to express a sound between the two. (Pischel § 284). In the case of Skt. yya there is no authority for Saur. having anything but jja. jaha is regular in M. (Śaur. jadhā).

[4] ṇâmaya- āmaya ' indigestion ' should be āmaa in Śaur. If it is not a mistake, it is an archaism. kaḷḷa-vatta ' breakfast.'

Ahmo eso Vasantao. (*Approaches*) *Ayya*! Vasantaa! Ko
    kālo ? tumam annesāmi.[1]

Jester. (*Looking*) Kim nimittam, bhadde! mam annesasi ?

Maid. *Ahmānam* bhattinī bhanādi-avi *hnādo* jāmāduo tti.[2]

Jester. Kim nimittam bhodi, pucchadi ?

Maid. Kim annam ? sumana-vannaam ānemi tti.

Jester. *Hnādo tatta*bhavam. Savvam ānedu bhodī vajjia
    bhoanam.

Maid. Kim nimittam vāresi bhoanam ?

Jester. Adhannassa mama koilānam akkhi-parivatto via kuk-
    khi-parivatto samvutto.[3]

Maid. Īdiso evva hohi.

Jester. Gacchadu bhodī. Jāva aham vi *tattahodo*. Saāsam
    gacchāmi.[4]

<div align="center">*Exeunt.*</div>

(*Enter* Padmāvatī *with retinue and* Vāsavadattā *wearing
Avanti dress.*)

Maid. Kimnimittam bhatti-dāriā Pamada-vanam āadā ?

Padmā. Halā, *tāni* dāva sehāliā-*guhmaāni* pekkhāmi kusumi-
    dāni vā na vetti.[5]

Maid. Bhatti-dārie ! *tāni* kusumid*āni* nāma, paval'-antari-
    dehim via mottiā-lambaehim āid*āni* kusumehim.

Padmā. Halā ! jadi evvam, kim dānim vilambesi ?

Maid. Tena hi imassim silā-vattae muhuttaam *upa*visadu
    bhatti-dāriā. Jāva aham vi kusumâvacaam karemi.[6]

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[1] ayya, see note on sayyae above. Ahmo usual spelling ammo, see
note on hnāīadi above. Telang's edition of the Mālatī-mādhavam has
the spelling ahmo. Another reading here is amme, p. 10 has ammo.

[2] jāmāduo § 60.

[3] kukkhi ' belly.'

[4] jāva is the ordinary form. *Ya* does not appear here. ahampi would
be better.

[5] guhmaa (" *gulmaka* ") AMg. Ś. Mg. gumma § 48. There seems no
reason for the spelling with hm. In the previous Act " guhmadu "
represents *gumphadu*, where the inversion is not archaic.

[6] *śilā-pattaka* ' stone slab.' (On p. 36, silā-pattaka). uvavisadu is
correct Śaur. So correctly uvaradā, p. 40. avacaam, no *ya* appears here.

Padmā.   *Ayye*!   Kiṃ ettha. *upa*visāmo ?

Vāsava.   Evvaṃ hodu.

<center>(*They both sit down*).</center>

[The words in italics are not normal Śaurasenī].

<center>*Translation.*</center>

Jester.   Hurrah !   We must congratulate His Highness King
Vatsa on this happy occasion graced by the good auspices
of his intended marriage.   But who knows that——in an
affair like this after being chucked out in the sink, we
shall come up again ?   At present all through the palaces
they are dressing themselves, bathing themselves in the
private baths, and eating the sweetest, tenderest sweet-
meats—while I may enjoy the arctic regions, without a
Nymph to keep me company !—There's one thing about it
that's very bad—my food doesn't digest well, and though
my couch is piled with quilts I can't sleep, for seing the
Wind and Blood disease circling all around.   Bah ! it's a
bad business, prostrate with illness and—no breakfast !

Maid.   Wherever has worthy Vasantaka got to ?   Why !
here he is.   My good Vasantaka, how are you ?   I was
looking for you.

Jester.   And why, good lady, were you looking for me ?

Maid.   Our mistress says—Surely son-in-law has bathed.

Jester.   Why do you ask lady ?

Maid.   What do you think ?   I am bringing the wedding paint
of course.

Jester.   Bring anything except food.

Maid.   Why do you bar food ?

Jester.   I've got a twist in my poor belly like the squint of a
cuckoo.

Maid.   May you keep so.

Jester.   Fare you well.   I will just go to His Highness.

Maid.   Why has my mistress come to Cupid's grove ?

Padmāvatī.   Ah, I am looking to see if these vitex bushes are
    in flower or not.

Maid.   They are in flower, madam, with flowers like strings
    of pearls hidden in the young leaves.

Padmā.   Ah!   If that is so, why do you delay?

Maid.   Wont your ladyship sit on this stone seat while I
    gather some flowers?

Padmā.   My good girl!   Why should we sit here?

Vāsava.   Let us do so.

Pali.]   **Extract No. 31.**
                         Jātaka 308.

(Fausboll. Edn., Vol. III, p. 25.   Trans. Francis and Neile,
Vol. III, p. 17).

                    Java-sakuṇa-jātakaṃ.

Atīte Bārāṇasiyaṃ Brahmadatte rajjaṃ kārente Bodhisatto
Himavanta-padese rukkha-koṭṭha-sakuṇo hutvā nibbatti.   Ath-
'ekassa sīhassa maṃsaṃ khādantassa aṭṭhi gale laggi, galo
uddhumāyi, gocaraṃ gaṇhituṃ na sakkoti, kharā vedanā
vattanti.

Notes.— *Vārāṇasyām* = AMg. Vāṇārasīe.   **Brahma**-Pkt. bam-
ha.   **kārente** causal participle, S'., karente is active.   **ruk-
kha°**—"woodpecker" rukkha so in M. S'., etc. = *rukṣa* Vedic
"tree" doubtless related to *vṛkṣa* whence M. JM. vaccha.
(Pischel § 320).   **hutvā** = S'. bhavia, AMg. hŏttā.   **nibbatti** "was
born again" aor. (*nir + vṛt*) from nibbatti = S'. ṇivvaṭṭadi.
Atha = S'. adha.   **sīha** so in M. (§ 65).   **laggi** "stuck" aor.
from laggadi.   **ud-dhumāyi** 'was blown up, swelled up,'
pass. aor : from uddhumāyati = *uddhumāyate*.   **gaṇhituṃ** = S'.
geṇhiduṃ.   **sakkoti** = S'. sakkuṇoti.   JM. sakkai, sakkei.   **vat-
tanti** = S'. vaṭṭanti.

Atha naṃ so sakuṇo gocara-pasuto disvā sākhāya nilīno
"kin te samma dukkhatīti" pucchi.   So taṃ atthaṃ ācikkhi
"Ahaṃ te samma etaṃ aṭṭhiṃ apaneyyaṃ, bhayena te
mukhaṃ pavisituṃ na visahāmi, khādeyyāsi pi maṃ" ti "mā
bhāyi samma, nâhaṃ taṃ khādāmi, jīvitaṃ medehiti."

Notes.—nam 'him.'   pasuto 'intent on' seeking (food) =
prasita.   disvā = *dṛṣṭvā*, AMg. dissā, dissa, dissaṃ.   Sākhāya cf.
M. loc. mālāa.   nilīṇo "perched" past part. pass. of nilīyati
of S'. ṇilīamāṇa.   samma "friend, good sir"? from *samyak.*
ācikkhi "told" ācikkhati (*ā + khyā* reduplicated) = Amg.
āikkhai.   apaneyyam "I would remove" S'. would be ava-
ṇeaṃ, AMg. avaṇejjā.   visahāmi (*vi + sah*) "dare."

So "sādhu" ti taṃ passena nipajjāpetvā "ko jānāti kiṃ
p'esa karissatīti" cintetvā yathā mukhaṃ pidahituṃ na sak-
koti tathā tassa adharoṭṭhe ca uttaroṭṭhe ca daṇḍakaṃ tha-
petvā mukhaṃ pavisitvā aṭṭhikoṭiṃ tuṇḍena pahari.   Aṭṭhi
patitvā gataṃ.   So aṭṭhiṃ pātetvā sīhassa mukhato nikkha-
manto daṇḍakam tuṇḍena paharitvā pātento nikkhamitvā
sākhagge nilīyi.

Notes.—passa = S'. pāsa.   nipajjāpetvā gerund of causal from
nipajjati (*ni + pad*).   pidahituṃ infin. from pidahati 'shuts'
((*a*)*pi dha*).   nilīyi 'perched' see nilīṇo above.

Sīho nīrogo hutvā ekadivasaṃ vana-mahisam vadhitvā khā-
dati.   Sakuṇo "vimaṃsissāmi nan" ti tassa uparibhāge sā-
khāya nilīyitvā tena saddhiṃ sallapanto paṭhamaṃ gātham āha :

> Akaramhase te kiccaṃ yaṃ balaṃ ahuvamhase,
> migarāja namo ty-atthu, api kiñci labhāmase.

Notes.—vīmaṃsissāmi fut. of vīmaṃsati "examine, try"
(*mīmāṃsate*).   paṭhama = Pkt. padhama.   akaramhase imper-
fect (or aorist) ātm.   ahuvamhase the same from bhavati.
try-athu = (*iti + astu*).   labhāmase imperative ātm.

Taṃ sutvā sīho dutiyaṃ gātham āha :

> Mama lohita-bhakkhassa niccaṃ luddāni kubbato
> dant'antara-gato santo taṃ bahum yaṃ hi jīvasīti

Taṃ sutvā sakuṇo itarā dve gāthā abhāsi :

> akataññum akattāram katassa appatikārakaṃ
> yasmiṃ kataññutā n'atthi niratthā tassa sevanā.
> Yassa sammukha-ciṇṇena mittadhammo na labbhati
> anusuyyam anakkosam sanikam tamhā apakkame ti.
> Evam vatvā so sakuṇo pakkāmi.

Notes.— -**bhakkha** 'feeding on.' **kubbanto** pres. part. of karoti. **luddāni** 'cruelties.' *(lubdha)*. **abhāsi** 'spoke' aor. of bhāsati. **kataññu** 'grateful' *(kṛtajña)*. -**ciṇṇa** 'performed' (*cīrṇa*) used as p.p.p. to carati "a deed done in a person's presence, so, a personal kindness." **sanikam** 'quickly.' Sometimes means 'slowly' like *śanaiḥ*: original meaning 'gently, softly.' **tamhā** *(tasmāt)* is used adverbially in S'.

Pali].   **Extract No. 32.**

Jātaka 339.

(Fausböll. Vol. III, p. 126.   Trans. Vol. III, p. 83).

Bāverujātaka.

Atīte Bārāṇasiyaṃ Brahmadatte rajjaṃ kārente Bodhisatto mora-yoniyaṃ nibattitvā vuddhim anvāya sobhagga-patto araññe vicari.   Tadā ekacce vāṇijā disā-kākaṃ gahetvā nāvāya Bāverurattham agamaṃsu.   Tasmiṃ kira kāle Bāveruratthe sakuṇā nāma n'atthi.   Āgatāgatā rattha-vāsino taṃ kūp'agge nisinnaṃ disvā "passath' imassa chavivaṇṇaṃ gala-pariyosānaṃ mukhatuṇḍakaṃ maṇi-gulaka-sadisāni akkhīnîti" kākaṃ eva pasaṃsitvā te vāṇijake āhaṃsu : "imaṃ ayyo sakuṇaṃ amhākaṃ detha, amhākaṃ hi iminā attho, tumhe attano ratthe aññam labhissathā" ti.   "Tena hi mūlena ganhathā" ti.   "Kahāpaṇena no dethā" ti.   "Na demā" ti.   Anupubbena vaḍḍhetvā "satena dethā" ti vutte "amhākaṃ esa bahûpakāro, tumhehi pana saddhiṃ mettī hotū" ti kahāpaṇa-sātaṃ gahetvā adaṃsu.

vuddhim anvāya "attaining full growth" geruud *(anu + i)* formed by analogy with maya from mi, instead of *anvetvā. **ekacce** 'certain' (*eka-tya-) **disā-kākaṃ** 'foreign crow.' **aga-maṃsu**, 3, plur. aor. "went." **Kira** = kila.   The Bāveru kingdom was evidently on the sea, in a country where birds were supposed to be scarce, probably up the Persian Gulf. **āgagāgatā** "passers by, spectators." **kūpa** 'mast.' **nisinnaṃ** 'perched' = JM. nisiṇṇa.   **passatha**, 2nd plur. imperat. "look at." -**pariyosānaṃ** "at the end of" *(paryavasāna)*

"termination." **ayyo**, perhaps we should read ayyā. "Sirs"
= S'. -ajjā. **Kahāpaṇa** a coin, here probably of silver. **mettī**
"friendship." **adaṃsu**, adv. "they gave."

Te taṃ gahetvā suvaṇṇa-pañjare pakkhipitvā nānappa-
kārena macchamaṃsena c'eva phalāphalena ca paṭijaggiṃsu.
Aññesaṃ sakuṇānaṃ avijjamānaṭṭhāne dasahi asaddhammehi
samannāgato kāko lābhagga-yasagga-ppatto ahosi. Punavāre
te vāṇijā ekaṃ mayūra-rājānaṃ gahetvā yathā accharāsaddena
vassati pāṇippahārasaddena naccati evaṃ sikkhāpetvā Bāveru
raṭṭhaṃ agamaṃsu. So mahājane sannipatite nāvāya dhure
ṭhatvā pakkhe vidhūnitvā madhura-ssaraṃ nicchāretvā nacci.

phalāphala "wild fruits." Pali often lengthens a vowel
when a word is repeated in a compound, so khaṇḍākhaṇḍam "in
pieces," kiccākiccāni "all sorts of duties." **paṭijaggiṃsu**,
aor. paṭi-jaggati "watch over, look after" (*prati* + *jāgṛ*).
samannāgato "endowed with" (*sam* + *anu* + *ā* + *gam*): the
equivalent of this is found in Buddhist Sanskrit. **yasagga**
"height of glory." **puna-vāre** "the next time." **accharā**
"snapping of the fingers." **vassati** "screams" √*vāś*. They
had trained it to scream at the snapping of the fingers and to
dance at the clapping of the hands. **dhure** "on the prow."
ṭhatvā M. JM. ṭhāiūṇa AMg. JS'. ṭhiccā. **nicchāreti** "emit,
-utter" causal of niccharati (*niś* + *car*).

Manussā taṃ disvā somanassa-jātā "etaṃ ayyo sobhagga-
pattaṃ susikkhita-sakuṇa-rājānaṃ amhākaṃ dethā " ti āhaṃ-
su. "Amhehi paṭhamaṃ kāko ānīto, taṃ gaṇhittha, idāni
etaṃ mora-rājānaṃ ānāyimha, etam pi yācatha, tumhākaṃ
raṭṭhe sakuṇānaṃ nāma gahetvā āgantuṃ na sakkā " ti " Hotu
ayyo, attano raṭṭhe aññaṃ labhissatha, imaṃ no dethā " ti
mūlaṃ vaḍḍhetvā sahassena gaṇhiṃsu. Atha naṃ satta-
ratana-vicitte pañjare ṭhapetvā macchamaṃsa-phalāphalehi
c'eva madhu-lāja-sakkharā-pānakâdīhi ca paṭijaggiṃsu, Mayū-
rarājā lābhagga-yasagga-ppatto jāto. Tassâgatakālato paṭ-
ṭhāya kākassa lābhasakkāro parihāyi, koci naṃ oloketuṃ pi
na icchati. Kāko khādaniya-bhojaniyaṃ alabhāmāno ' kākā '
ti vassanto gantvā ukkārabhūmiyaṃ otari.

āhaṃsu aor. "they said." gaṇhittha 2, plur. "you took." ānāyimha "we have brought." sakkā "it is possible." Sometimes this can be explained as the plural of sakko, 'able' (= *śakyaḥ*), but it is often indeclinable, and Pischel derived from *śakyāt* § 133. "It will be impossible to come and even mention the name of any bird in your country." ṭhapetvā = AMg. ṭhāvettā, JM. ṭhavittā, ṭhaviūṇa, ṭhaviya, S'. ṭhāvia, ṭhavia. lāja "fried corn." paṭṭhāya "from" lit., "setting out from" (*pra + sthā*), so ajjapaṭṭhāya "from this day forth." parihāyi "fell off." khādaniyaṃ "what can be chewed, hard food." bhojaniyaṃ "soft food." In verse we find kajjabhojjaṃ. 'kākā' ti vassanto "crying caw, caw." ukkārabhūmi "dunghill." otari "settled on."

Extract No. 33.
Mahāvaṃsa, Bk. VII.
Conquest of Ceylon.

(Dines Anderson's Reader, p. 110. Geiger's trans. p. 55).

The Buddha at his decease informed Indra that Vijaya son of King Sīhabāhu had gone to Laṅkā with seven hundred followers, and asked that he and his followers should be carefully protected. Indra handed over the guardianship of Laṅkā to Viṣṇu.

V. 6.   Sakkena vuttamatto so Laṅkaṃ āgamma sajjukaṃ
        paribbājaka-vesena rukkhamūlaṃ upāvisi.

7.   Vijaya-ppamukhā sabbe taṃ upecca apucchisuṃ ;
     "Ayaṃ bho ko nu dīpo ?" ti. "Laṅkādīpo" ti abruvi.

V. 6.   "vutta p.p.p. from vatti "he speaks" so in JM. AMg.
        -matta (*mātra*), Pkts. have more commonly -metta.
        AMg. -mitta. āgamma gerund of āgacchati. sajju-
        kaṃ "quickly" derived from *sadyaḥ*. vesena "in
        the disguise" (of a *parivrājaka*, wandering ascetic).
V. 7.   -ppamukhā 'with V. at their head,' i.e. 'V. and his
        followers.'

V. 8. "na santi manujā ettha, na ca hessati vo bhayaṃ"—
iti vatvā kuṇḍikāyaṃ te jalena nisiñciya

9. suttañ ca tesaṃ hatthesu laggetvā nabhasâgamā,
dassesi soṇirūpena paricārika-yakkhinī.

10. Eko taṃ vāriyanto pi rājaputtena anvagā
"gāmamhi vijjamānamhi bhavanti sunakhā" iti.

11. Tassā ca sāminī tattha Kuveṇī nāma yakkhinī
nisīdi rukkha-mūlamhi kantantī tāpasī viya.

12. Disvāna so pokkharaṇiṃ nisinnaṃ tañ ca tāpasiṃ
tattha nahātvā pivitvā c'ādāya ca mūḷālayo—

13. Vāriñ ca pokkhare heva so vuṭṭhāsi, tam abruvi :
"bhakkho si mama, tiṭṭhā" ti, āḷhābaddho va so naro.

14. Parittasuttatejena bhakkhetuṃ sā na sakkuṇi
yāciyanto pi taṃ suttaṃ nâdā yakkhiniyā naro.

15. Taṃ gahetvā suruṅgāyaṃ rudantaṃ yakkhinī khipi,
evaṃ ekekaso tattha khipi sattasatāni pi.

V. 8. **hessati,** fut. from bhavati (*havissati) bhavissadi is also common.

V. 9. **suttaṃ,** e.g. as a protection against evil sprits. **agamā,** aor. "vanished"; also agami, agacchi, agamasi, etc. **dassesi** "there appeared," aor. cf. dasseti = *dar- śayati.* **soṇi** "bitch."

V.10. **vāriyanto,** partic. of vāriyati pass. of vāreti "forbid," caus. of vuṇāti. **anvagā** "followed." **sunakhā** "dogs" (*śunakāḥ)—"only where there is a village."

V.11. **Kantanti** "spinning."

V.12. **disvāna,** gerund = disvā, also passitvāna. **mūḷālayo,** acc. plur. "lotus shoots" (*mṛṇālī*).

V.13. **So** Reader has sā but it was the man who came out of the tank not the yakkhinī. **āḷhâbaddho** "fast bound." āḷhaka is a tethering post (*ārdhaka*).

V.14. **sakkuṇi** aor. sakkuṇāti 'is able,' also asakkhi from sakkati. **paritta-sutta** "protection thread," i.e. "thread charm" or "magic thread." **nâdā** = na adā "he did not give."

V.15. **khipi** "hurled."

V. 16.   Anāyantesu sabbesu vijayo bhayasaṅkito
         raddhapañcâyudho gantvā disvā pokkharaṇiṃ subhaṃ

17.   apassâ-m-uttiṇṇapadaṃ hasantiñ c'eva tāpasiṃ,
      ''imāya khalu bhaccā me gahītā nū '' ti cintiya :

18.   '' kim na passasi bhacce me bhoti tuam '' iti āha taṃ,
      '' kim rājaputta bhaccehi, piva nahāyā '' ty-āha sā.

19.   '' Yakkhinī tāva jānāti mama jātin '' ti nicchito
      sīghaṃ sanāmaṃ sāvetvā dhanuṃ sandhāy' upāgato.

20.   Yakkhiṃ ādāya gīvāya nārāca-valayena so
      vāmahatthena kesesu gahetvā dakkhinena tu

21.   ukkhipitvā asiṃ āha : '' bhacce me dehi dāsi, taṃ
      māremîti,'' bhayuṭṭhā sā jīvitaṃ yāci yakkhinī :

22.   '' Jīvitaṃ dehi me sāmi, rajjaṃ dassāmi te ahaṃ,
      karissām' itthikiccañ ca aññaṃ kiñca yathicchitaṃ ''

23.   Adūbhatthāya sapathaṃ so taṃ yakkhiṃ akārayi,
      '' Ānehi bhacce sīghan '' ti vuttamattā va sā nayi.

24.   '' Ime chātā '' ti vuttā sā taṇḍulādi viniddisi
      bhakkhitānaṃ vāṇijānaṃ nāvaṭṭhaṃ vividhaṃ bahuṃ

25.   Bhaccā te sādhayitvāna bhattāni vyañjanāni ca
      rājaputtaṃ bhojayitvā sabbe câpi abhuñjisuṃ.

V. 16.   anāyanta '' not coming.''   naddha '' fastened, equip-
         ped with.''   apassa—'' where he saw no footstep of
         any man coming forth,'' -m- is a sandhi consonant.
         bhaccā ''servants '' (*bhṛtyāḥ*).   bhoti '' Lady.''

V. 19.   sa-nāmaṃ '' his name.''   sāvetvā, gerund. caus. of
         suṇoti.   sandhāya ''making ready-drawing '' also
         sandhetvā, sandahitvā, from sandahati, sandheti
         (*sam + dhā*).

V. 20.   nārāca '' a weapon.''   valaya- '' noose.''

V. 21.   bhayaṭṭhā = *bhaya-sthā*.

V. 22.   -kiccam (*kṛtyam*) so in Ś.

V. 23.   adūbhatthāya. '' that he might not be betrayed.''
         sapatham '' oath.''

V. 24.   chātā '' hungry '' (*psāta*) § 39.   viniddisi ''showed ''
         (*vi + nir + diś*).

Old Prakrit.]   **Extract No. 34.**

Hāthīgumphā Inscription.

This Inscription is in one of the Udayagiri caves 19 miles from Cuttack. A corrected text was published by Bhagwānlāl Indrajī in the Proceedings of the Sixth International Congress of Orientalists at Leiden, 1883, Part III, p. 135. It is written in Old Brahmī characters and has been assigned to the 2nd cent. B.C.[1] The inscription gave a summary of Khāravela's reign year by year. Unfortunately it is very fragmentary. As is the case with Asoka's inscriptions, double consonants are written single, but they have been rendered as double consonants in this extract in order that the forms should be more ·familiar to the student. The difference is only orthographic, once it has been determined what words were intended.

(1) Namo Arahantānaṃ! Namo savva-Siddhānaṃ? Verena mahārājena mahā-megha-vāhanena. **Ceta-rāja-vaṃsa-vaddha-**nena pasattha-subha-lakkhanena catur-antala-ṭhāna-gunôpaga-tena **Kaliṅgâdhipatinā** siri-**Khāravelena** pandarasa-vassāni sīri-kumāra-sarīravatā kīḍitā kumāra-kīḍakā.

verena = *vīreṇa*. pandarasa = Pali pannarasa. Pali, AMg. JM. paṇṇarasa, Apa. paṇṇaraha, H. pandrah. It is remarkable that the *d* should occur so early.

Translation.[2]

Salutation to the Arhats. Salutation to all Siddhas. For fifteen years princely sports were played with an auspicious princely body by the heroic Maharaja the illustrious Khāravela, the lord of Kaliṅga, with a mighty cloud (elephant) as his vehicle, propagator of the Chaitra royal dynasty, bearing lauded and auspicious marks, and endowed with the four internal virtues.

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1 Vincent Smith, 'Early History of India,' 2nd Edition. Notes on pages 38, 40, 187 and 196. Fleet, J.R.A.S. 1910, p. 242 and p. 824.

2 Follows that of Bhagwānlāl Indrajī, with some slight modifications.

(2) Tato lekha-rūpa-gananā-vavahāra-vidhi-visāradena sav-
va-vijjâvadātena nava-vassāni yŏvvarājaṃ pasāsitaṃ.

yovvarājaṃ (*yauva-rājyam*) Pali rajjam.

Then for nine years he enjoyed power as heir-apparent,
being proficient in writing, painting (?) arithmetic and the rules
of procedure, and excellent at all learning.[1]

(3) Saṃpuṇṇa-catuvisati-vasso ca *dānava*-dhammena sesa-
yŏvvanâbhivijaya - vattiye **Kaliṅga** - rāja - vaṃsa - purisa - yuge
mahārājābhisecanaṃ pāpunāti.

Dānava. In his Sanskrit version Bh. gives *dānena ca* and
he translates " *by peace* and religious policy," but he records
no doubt about the reading given as above, except that he
leaves a space in the plate between *na* and *va*. pāpunāti, Pali
pāpuṇāti.

And when he had completed twenty-four years, according to
Dānava law (?) in a generation of the Kaliṅga royal family,[2]
that he might pass the rest of his manhood in conquests, he
was installed as Mahārāja.

(4) Abhisitta-matto ca **padhama**-vasse vāta-vihata-gopura-
pākāra-nivesanaṃ paṭisaṃkhārayati Kaliṅga-nagariṃ khibī-
ra(ṃ) ca sitala-taḍāga-pāḍiyo ca bandhāpayati savv-uyyāna-
paṭisaṃ-thāpanaṃ ca kārayati panatīsāhi sata-sahassehi pakā-
tiye rañjayati.

padhama. Pali paṭhama. S'. etc. paḍhama. khibīra (*śibira*).
'royal camp.' sitala read sītala. pāḍi (*pāli*) 'dike' Bh.
'tanks.' panatīsa JM. paṇatīsa, Pāli pañcatiṃsam. pakā-
tiye Bh. renders by *prakṛtīḥ* and "the people." We should
expect pakatiye.

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[1] Compare Bühler. Indian Studies No. III, p. 13.

[2] Bh. "in the *yoke* of the (previous) personages of the royal dynasty
of Kaliṅga." The meaning of this is not clear. If the reading is correct,
it would appear that a Kaliṅga prince could not become Mahārāja until
he was 24.

In his first year being barely installed he repaired Kalinga city and the cantonment with the gates, walls and dwellings injured by the wind, had built cool tanks and dikes, and had all the gardens put in order for thirty-five lakhs, and thus pleased the people.

(5) **Ditiye** ca vasse abhittayittā **Sāṭakaṇṇi** pacchima-disaṃ haya-gaja-nara-radha-bahulaṃ daṇḍaṃ patthāpayati. **Kusambānaṃ** khattiyānaṃ ca sahāyavatā pattaṃ **Masikanagaraṃ(?)**.

abhittayittā, gerund *abhi + trā*. Reading from Kusambānaṃ not quite certain.

In the second year, S'ātākarṇī protecting the west sent a numerous army of horses, elephants, men and chariots. Assisted by the Kusamba Kshatriyas (he) obtained the city of Masika (?).

(6) **Tatiyé** ca puna vasse gandhavva-veda-buddho *dampa* natta-gīta-vāditta-saṃdassanāhi ussava-samāja-kārāpanāhi ca kīḍāpayati nagarīṃ.

natta = *nṛtta*. kārāpana as in Pali ' a causing to be made.'

In the third year again, he learnt the science of music, and amused the city by exhibitions of *dampa* (?) dancing, music, and musical instruments, and by holding festive parties.

The inscription continues up to the thirteenth year of the reign. There are however so many gaps in the text that it is often difficult to interpret the remaining words or letters. In the eighth year he gave trouble to the king of Rājagrha— (Rāja-gaha-napaṃ pīḍāpayati)—who apparently deserted his army and made off to Mathurā. In the twelfth year he caused great consternation among the people of Magadha—**Magadhā-naṃ** ca vipulaṃ bhayaṃ janeto)—made his elephants drink of the Ganges, and having severely punished the king of Magadha made him bow at his feet—(*Magadhaṃ* ca rājānaṃ bahu paṭisāsittā pāde va(n)dāpayati).

13

Old Māgadhi.]   Extract No. 35.

> S'utanukā nāma devadāśikkyī
> ˌ taṃ Kāmayittha Bālānaśeye
> **Devadinne** nāma lūpaddakkhe.

The long vowels and double consonants are not shown in the original in the Jogīmārā cave on Rāmgarh Hill. The inscription is in Old Brahmi characters. The dialect appears to be Old Māgadhī. The meaning of lūpadakkhe (*rūpadakṣo*) is doubtful : "skilled in painting" "sculptor" cf. (*rūpakṛt*) have been suggested. Bālānaśeye 'belonging to Benares.'[1] Kāmayittha, 3 sing. aor. as in AMg.

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[1] Lüders. For another explanation see Bloch. Annual Report Arch. Survey of India, 1903-4, p. 124.

INDEX OF EXAMPLES.

[This index comprises most of the examples given in Part I, and of the words explained in Part II.]

A

a, 'and,' § 3.

aaṃ, 'this,' § 110. (AMg. aẏaṃ).

aiṇīa, 'led beyond,' § 125.

aṃsi, AMg., 'I am,' § 64. cf. mhi.

aṃsu, 'tear,' §§ 49, 64. Also assu. H. ãsu.

akaaṇṇua, 'ungrateful,' p. 120, v. 83.

akaṇḍa, 'unexpected,' p. 93, n. 5.

akayya, Mg. (akārya), p. 165, n. 2.

akariṃsu, aor., 'they did,' § 133.

akāsi, AMg., 'he did,' § 133.

akkhala, Mg., 'letter,' p. 165, n. 1.

akkhi, 'eye,' § 40 Pb. akkh. H. ãkh. cf. acchi.

agaḍa, 'a well,' p. 123, n. 2.

aṅgulīaa, 'ring,' p. 90, n. 6.

aggala, 'bolt,' p. 136, v. 19.

aggahattha, 'finger,' p. 101, v. 4.

aggi, 'fire,' §§ 36, 62, 88. Pb. agg. H. ãg.

aggha, 'valuable,' § 56.

accanta, 'excessive,' § 44.

acchai, 'stays,' § 60, p. 123, n. 9.

accharā, 'nymph,' § 39.

acchariaṃ, 'wonderful,' §§ , 58. Also acchariaṃ.

acchi, 'eye,' § 39. cf. akkhi

acchīiṃ, acchīṇi, M. plur., § ⸱ ·

acchera, M. =accharia, § 76.

ajja (1) 'to-day,' § 44. Apa. jju. Pb. ajj. Old H. āju. H. āj. (2) = ārya, § 50.

ajjaā, 'lady,' p. 97, n. 7.

ajjaütta, 'gentleman,' § 2.

ajjhatthiya, AMg. (-ādhyātmika).

ajjhavasida, 'determined,' p. 83, n. 8.

aṭṭhāe, AMg., 'on account of,' p. 147, n. 1.

aṭṭhi, 'bone,' § 38.

aṇajjanto, 'not being known,' p. 123, n. 9.

aṇavayagga, AMg., 'endless,' p. 146, n. 1.

aṇavaraẏa, JM., 'incessant,' p. 129, n. 2.

aṇasaṇa, 'fasting,' p. 146, n. 10.

aṇahiaa, 'heartless,' p. 117, v. 64.

aṇahiṇṇa, 'ignorant,' § 36.

aṇāiya, AMg., 'without beginning,' p. 146, n. 1.

aṇiada, 'uncertain,' p. 87, n. 6.

aṇuᴇejjha, Ś., 'to be favoured,' § 53.

aṇudiahaṃ, 'day by day,' § 27.

aṇurāa, 'affection,' § 9.

aṇuvvaya, AMg., 'ordinance,' p. 145, n. 4.

aṇeṇa, 'by this,' § 110.

aṇṇa, other,' §§ 48, 111.

aṇṇuṇṇa=aṇṇoṇṇa 'one another,' § 73.

aṇṇesaṇā, 'search,' § 48.

aṇṇesiduṃ, p. 82, n. 5.

attae, AMg., 'son,' p. 147, n. 2.

attā, 'self,' §§ 36, 100. cf. appā.

attiā, 'mother,' p. 110 (c).

attha, (1) 'here,' § 45 (atra).
(2) -artha, § 45.
(3) 'weapon,' § 56 (astra).

atthi, (1) 'is,' (asti), §§ 38, 132.
(2) 'bone,' cf. aṭṭhi.
(3) -arthī, JM.

adidhi, 'guest,' §§ 11, 14.

adda, 'wet,' p. 122, n. 3.

addhii, 'anxiety,' p. 128, n. 3.

adha, 'then,' § 14.

adhaṇṇadā, Ś., 'misfortune,' p. 88, n. 2.

antakkaraṇa, 'conscience,' § 51.

andhāria, 'darkened,' § 82.

apavagga, JM., 'final beatitude,' p. 135, n. 1.

appa, 'small,' § 37.

appā, 'self,' §§ 36, 100. H. āp. cf. attā.

appatta, 'unobtained,' p. 114, v. 3.

appia (1) ' not dear,' Ś.
     (2) ' sent,' JM., p. 136, v. 23.
abīe, AMg., ' without a second,'
    p. 145, n. 1.
abbhantara, ' interior,' § 43.
abbhahia (=abhy-adhika), p. 109 (e).
amiaṃ, ' nectar,' p. 102, v. 2.
amejjha, ' impure,' p. 130, n. 9.
amhaṃ, ' of us,' M., AMg., JM.,
    § 107.
amhakera, ' our,' § 76.
amhe, ' we,' §§ 47, 106.
ariha, ' worth,' § 57.
alasī, ' wandering mendicant.' cf.
    vedic atasī, § 23.
alia, ' in vain,' § 67.
alihadi, Mg. =arhati.
avaṇīda, ' taken away,' § 125.
avatthā, ' condition,' § 38.
avara, ' other,' § 17. H. aur. Rom-
    ani (w)aver.
avarajjhai, passive, apa + rādh,
    § 125.
avaraṇha, ' afternoon,' § 52.
avaratta, AMg., ' latter half of
    night,' p. 145, n. 2.
avaricida, ' stranger.' p. 91, n. 1.
avassaṃ, ' necessarily,' § 49.
avāṅga, ' corner (of eye),' p. 116,
    v. 61.
avi, ' also,' § 17.
asamatthaa, ' unable.' p. 112 (a).
asesa, ' all,' § 20.
asoga, § 11.
assa, (1) ' of him,' § 110.
    (2) ' horse,' § 49. cf. M. āsa.
assu, ' tear,' § 64. cf. aṃsu.
aha, ' then,' § 14. Ś. adha.
ahara, ' lower,' p. 116, v. 63.
ahighāa, ' smitten,' p. 116. v. 61.
ahinava, ' new,' § 13.
ahiṇṇāṇa, ' token,' p. 90, n. 3.

Ā

āada, ' arrived,' § 2.
ā(y)ava, ' heat,' p. 153, n. 1.
āāsa, (1) ' trouble,' p. 101, n. 7.
    (2) ' sky,' p. 113 (b).
āāredi, ' invites,' p. 101, n. 9.
āittha, JM., ' commanded,' p. 130,
    n. 1.
āihī, Apa., ' in the beginning,' § 93.

āuso, AMg., ' long-lived one,' p. 150,
    n. 4.
āojja, JM., ' drum ?' p. 130, n. 7.
āohaṇa, ' battle,' p. 142, n.
āgada, Ś.=āada, § 2.
āgantum, JM., ' having come,'
    p. 123, n. 9.
āgāra, AMg., ' house,' p. 145, n. 5.
āgāsa, AMg., JM.=āāsa, § 11.
ācāria, ' teacher,' § 58.
āḍhatta, ' begun—applied,' § 125,
    pp. from aḍhai.
āṇatta, ' ordered,' § 125.
āṇavedi, ' orders,' § 36.
āṇia, ' brought,' § 125.
āṇīda, Ś., ' brought,' § 125.
āṇesu, ' bring,' § 116.
āṇe, (ṇa āṇe) ' I (don't) know,'
    p. 108 (c).
ādhappai, caus. pass. ā dhā, § 135 (c).
ābhioia, ābhiogiya, AMg., ' of the
    state ?' p. 145, n. 9.
āmărisa, ' impatience, § 57.
āraddha, ' begun,' § 12.
ārabbhai, ārambhadi, ' is begun,'
    § 125.
āruhai, ' mounts,' § 125.
āliddha, ' embraced,' p. 116, v. 61.
ālekkha, ' picture,' p. 84, n. 3.
āvajjia, JM., ' poured out,' ā orj.
āvatta, ' turned round,' p. 114,
    v. 6.
āveia, ' announced,' p. 125. n. 5.
āsa, ' horse,'=assa.
āsa, acc. plur., AMg., § 92.
āsĭ, ' was,' § 133.
āsīadi, Ś. ' sits down,' § 125.
āhaṃsu, AMg., ' they said,' § 133.
    Also āhu.
āhevacca, AMg., ' overlordship,'
    p. 144, n. 5.

I

i =iti, p. 136, v. 10.
ia =iti, p. 111 (e).
iaṃ, ' this,' § 110.
ikkhu, ' sugar-cane,' § 40. cf.
    ucchu.
icchai, ' promises,' JM., p. 128,
    n. 4.
icche, ' I desire,' ātm., § 115.
iddhi, AMg., ' increase,' p. 146, n. 6.
iṇaṃ, ' this,' § 71.

itthī, 'woman,' p. 84, n. 1.
idha, 'here,' § 28.
indaālammi, 'in the rainbow,' p. 113 (b).
imīse, AMg. =imīe, 'of this,' fem., § 110.
iścaśe, Mg., 'desirest,' § 115.
isi, 'sage,' § 60.
iha, 'here,' § 28. =idha.

Ī

īdisa, 'like this,' § 70.
īsīsi, 'gently,' p. 107 (a).
īhāmiya, 'wolf,' p. 160, n. 6.

U

ua, 'lo !,' M., p. 103, v. 4.
uaa, 'water,' § 10.
uatthia (=upa-sthita), p. 118, v. 78.
uaroa, 'ill-will,' p. 136, v. 10.
uahi, 'ocean.' p. 114, v. 56.
uahīu, M., abl., § 93.
uida, 'fitting.' p. 95, n. 2.
ukkara, 'multitude,' p. 94, 10.
ukkinna, 'scattered,' p. 165, n. 1.
ukkhaa, 'rooted up,' p. 121, v. 85.
ukkhitta, 'thrown up,' p. 116, v. 63.
uggama, 'rising,' § 34.
uggāhihi, 'will sing,' p. 120, v. 84.
uccoda, 'withering ?' p. 110 (a).
ucchu, M., 'sugar-cane,' §§ 40, 70.
   cf. Ś. ikkhu. H. īkh. E.H. ūkh.
   Mār. ūs. Bg. ākh.
ujjala, 'blazing,' § 42.
ujjāṇa, 'garden,' p. 97, n. 11.
ujjua, 'straight,' §§ 15, 68.
ujjoviya, 'lighted up,' p. 159, n. 14.
ujjhida, (JM., ujjhiya), 'left behind,' p. 129, n. 11.
uṇa, 'but,' § 3.
uṇha, 'hot,' § 47.   Guj. unhu.
   Mar. ūn.
utta, 'spoken,' § 125.
uttiṇṇa, 'traversed,' § 125.
utthaṅgia, M., 'supported,' p. 114, v. 56.
utthedu, 'let him stand up,' p. 97, n. 8.
uppala, 'lotus,' § 34.
uppīda, 'bursting out,' p. 114, v. 3.
ubbheiya, 'erect,' p. 130, n. 2.

ummuha, 'looking up,' § 46.
ure, 'on the breast,' p. 117, v. 76.
ullavida, 'shouted out,' p. 93, n. 12.
uvaaraṇa, 'aid,' § 17.
uvacchandido, 'coaxed,' p. 90, n. 15.
uvajjhāa, 'teacher,' § 17, 44.
uvatthavei, AMg., 'prepares,' p. 146, n. 5.
uvarāa, 'colouring,' p. 101, n. 4.
uvari, 'above,' § 17.
uvalevaṇa, 'smearing,' p. 100, n. 4.
uvasappissaṃ, 'I will creep up,' p. 99, n. 4.
uvasampajjai, AMg., 'gets to,' -ittāṇam, absol., p 147, n. 4.
uvahāra, 'oblation,' p. 100, n. 5.
uvāiya, JM., 'offering' p. 128, n. 4.
uvālahissaṃ. 'I will reproach.' p. 83, n. 9.
uvvatta, 'turned over,' p. 114, v. 56
uvvigga, 'anxious,' § 42.
usu, AMg., 'arrow,' § 70.
ussāsa (M. ūsāsa) 'sigh,' § 41.
uhaa, 'both,' p. 101, n. 5.

Ū

ūsava, 'festival,' § 41, 63.
ūsāsa=ussāsa.

E

eassiṃ, 'in this,' § 47.
eāvattham, 'in this state,' p. 110 (c).
e(y)ārūva, AMg., 'of this form,' p. 145, n. 2.
ei, 'goes,' § 12.
ekka, 'one,' § 15, 112.   JM. ega.
ettāhe, M., p. 119, v. 80.
ettha, 'here,' § 70.
edi, 'goes,' §§ 12, 132.   cf. ei.
edihāsia, 'legendary,' § 61.
enti, 'they go,' § 132.
erāvaṇa, § 61.
erisa, 'like this,' §§ 24, 70.
evaḍḍhe, Mg., 'so great,' p. 170, n. 4. (evaḍḍa, JM.).
evvaṃ, 'thus,' § 68.
eso, 'this,' § 110.

O

oāsa, M., ' space,' p. 114, v. 3.
oiṇṇa, ' descended,' § 125. Also odiṇṇa.
oṇavia, ' bent down,' § 25.
otthaya, ' covered with.' p. 159, n. 15.
odaria, ' having descended,' § 122. Mg., odalia.
olagga, JM., ' followed,' p. 124, n. 9.
oviya, ' decorated,' p. 159, n. 16.
osaria, ' gone off,' p. 108 (b).
osaha, ' herb,' AMg., osaḍha, § 20.
oharia, ' lopped,' p. 116, v. 61.

K

kaa, ' done,' § 125. JM., kaya, § 60. Ś. kada and kida.
kaa-ggaha, ' hair-seizing,' p. 117, v. 64.
Kaanta, ' Fate,' p. 99. n. 10.
kaalī-hara, ' plantain-house,' p. 82, n. 6.
kayāi kayāvi, AMg., ' sometime,' p. 145, n 1.
kai, ' poet,' p. 103, v. 3.
kaima, M., (=katama), § 69.
kae, ' for the sake of ' p. 110 (a).
kao, J.AMg., ' whence,' Ś. kado, p. 153, n. 2.
kakkoḷa =kaṅkoṭa, § 16.
kaṅkamaa, JM., ' like a heron's bill,' p. 124, n. 11.
kaṅkhia, ' desired,' p. 112 (a) (kāṅkṣita).
kacchabha, AMg., ' tortoise,' § 19.
kajja, ' to be done,' § 50, 137.
kajjai, AMg., ' is done,' § 135. Note.
kaṭakkha, ' side glance,' p. 112 (g).
kadaa, JM., ' fetter,' p. 129, n. 7.
kaḍua, ' bitter,' p. 87, n. 5.
kaḍhia, ' boiled,' Ś. kaḍhida, § 42.
kaṇaa, ' gold,' p. 101, n. 6.
kaṇakkaṇia,' resounding,' p. 111 (d).
kaṇṭha, ' neck,' § 35.
kaṇṇa, ' ear,' § 48.
kaṇha, =kṛṣṇa, § 47.
kada, see kaa.
kadama, kadara, ' which ?' §§ 69, 111.
kadhaissaṃ, ' I will relate,' § 134. Also kadhissaṃ, M. kahissaṃ.

kadhaṃ, Ś., ' how ? ' § 14. M. kahaṃ.
kadhida, ' told,' § 11.
kadhidum, ' to tell,' § 136.
kadhedu, ' let him tell,' §§ 11, 14, 75.
kadhesu, ' tell,' § 116.
kanta, ' gone,' § 125 (kram).
kappa, ' age, etc.,' § 37.
kappaḍiya, JM., ' pilgrim,' p. 123, n. 10.
kamala, (1) ' lotus,' p. 84, n. 9. (2) ' rice,' p. 102, n. 9.
kamalā,=Lakṣmī, p. 112 (h).
kammagara, JM., ' workman,' p. 127, n. 5.
kammaggiṇo, JM. (karmâgneh), § 93.
kammi, M., ' in what ? ' p. 117, v. 76.
karaṇijja (Ś. karaṇīa), ' to be done,' § 137.
karaṇḍaa, ' basket,' p. 97, n. 11.
karidum, ' to do,' § 112.
karittā, AMg., ' having done,' § 122.
karissaṃ, ' I will do,' § 134.
karīadi, ' is done,' § 135.
karīadu, ' let it be done,' p. 96, n. 5.
karedi, ' does,' § 128.
karenta, ' doing,' § 102.
karemāṇa, AMg., ' doing,' p. 145, n. 2.
karesu, ' do,' § 116.
kalemi, Mg., ' I do,' p. 166, n. 2.
kalevara, ' body,' § 18.
kallākalliṃ,' every morning,' p. 150, n. 6.
kavala, ' mouthful,' § 18, p. 108 (b).
kāvala, Apa., ' lotus,' § 25.
kavalia, ' eaten,' p. 111 (f).
kavāḍa, ' door-panel,' p. 101, n. 6.
kavva, ' poetry,' § 50.
kasaṇa, ' dark,' p. 116, v. 63.
kaha, kahaṃ, ' how ? ' p. 102, v. 2, § 14.
kahā, ' story,' p. 120, v. 84.
kahiṃ, ' where,' p. 81, n. 1.
kahissaṃ, ' I will tell.' § 134.
kāatthaa =kāyasthaka, § 38.
kāuṃ, (1) M., ' to do,' § 121. (2) AMg., ' having done.' § 136.
kāūṇa, M., ' having done,' § 122.
kaduṃ, Ś. Mg., ' to do,' §§ 63, 121, 136.

kāmāe =*kāmyayā*, § 48.
kāredi, caus., ' has done,' § 128.
kāredum, infin., § 136.
kālake, Mg., ' door,' p. 165, n. 2.
kālaṇā, Mg. =*kāraṇāt*, p. 166, n. 3.
kāhaṃ, ' I will do,' § 134.
kim uṇa, ' what then ?,' § 3.
kiṅkiṇī, ' bell,' p. 111 (d).
kiccā, AMg., ' having done,' p. 147, n. 7.
kiṇai, ' buys,' § 131.
kida, ' done,' § 11.
kilanta, ' weary,' § 57.
kilittha, ' afflicted,' § 125.
kiliṇṇa, ' moistened,' § 57.
kilitta, ' prepared,' § 59.
kilissai, M , ' is afflicted,' § 125.
kiviṇa, ' wretched,' § 60.
kīdisa, ' of what sort ? ' § 70.
kīrai, ' is done,' § 135.
kīsa, ' why ? ' p. 85, n. 2.
kuo, JM., ' whence,' p. 139, n. 1.
kukkhi, Ś kucchi, M. ' belly,'
  § 40. kucchio, AMg., abl., § 93.
  kucchimsi, loc., § 93.
kujjā, AMg., ' he may do,' § 133.
kuttedi, Mg., ' has cut,' p. 166, n. 5.
kuḍila, ' crooked,' § 16.
kuḍumba, ' household,' § 16.
kuṇai, ' does,' § 131, p. 112 (a).
kuṇamāṇe, AMg., ' doing,' p. 144, n. 5.
kuddho, J.M., ' angry, p. 128, n. 8.
kuppadi, ' is angry,' § 125.
kumbhaṇḍa, ' white gourd,' p. 93, n. 5.
kumbhilaa, Mg., ' thief,' p. 165, n. 1.
kultā, ' canal,' p. 110 (a).
kuvia, JM., ' angry,' p. 129, n. 11.
kuvida, ' angry,' § 125.
kuvvaṃ, AMg., ' doing,' § 103.
kuvvamāṇe ātm., p. 146, n. 9.
kera, ' to be done,' § 76.
keria, ' belonging to,' p. 99, n. 8.
kerisa=kīdisa, § 24, 70. Mg.,
  keliśe.
kelake, Mg., ' belonging to,' p. 167, n. 6.
kevali, AMg., ' absolute know-
  ledge,' p. 145, n. 3.
kesesu, (Mg. keśeśu), § 21.
ko, ' who,' § 110.
koila, ' cuckoo,' p. 112 (g).
koñca, ' crane,' § 35.

komudī (M. komuī), ' moonlight,'
  § 61.

KH

khaa, (1) ' hurt—a wound.' Ś.
  khada, § 125, p. 110 (b).
  (2) ' dug,' § 125. Ś. khaṇida.
khaia, (Ś khacida), ' inlaid,' p.
  109 (a).
khagga, ' sword,' § 34.
khajjai, ' is dug,' § 135.
khaṇṇa, ' dug,' § 125. AMg., JM.,
  khatta.
Khattia=*Kṣatriya*, § 40.
khammai, ' is dug,' § 135 (d).
khavia, ' exhausted,' p. 115, v. 14.
khāi, Apa.=khāai, ' eats,' § 127.
khāma, ' thin,' p. 97, n. 2.
khāra, ' alkali,' p. 110 (b).
khijjai, ' is wasted,' § 125.
khiṇṇa, ' wasted,' § 125. cf. khīṇa.
khitta, ' thrown,' § 40, 125.
khippai, ' is thrown,' § 135, p. 130, n. 7.
khippāṃ eva, AMg., ' quickly,'
  p. 146, n. 5.
khividuṃ, ' to throw,' § 136.
khīṇa, ' wasted,' § 40. H. chīn.
khu, ' particle,' § 74.
khujja, ' hump-back,' §§ 6, 34.
khel, khel (' play '), §§ 6, 22.

G

gaa (Ś. gada) ' gone,' §§ 11, 125.
gaaṇa, ' sky ' (*gagana*), p. 101, n. 1.
gaammi=*gate*, § 92.
ga(y)ava(y)a, JM., ' aged,' p. 136, v. 14.
gaïnda, ' lord of elephants,' § 81.
gaccha, (1) ' go,' § 116. Kash.
  gats.
  (2) JM., " school-sect,"
  p. 136, v. 23.
gacchāhi, AMg., ' go,' § 116.
gacchittae, AMg., inf., § 136.
gaṇthi, ' knot,' § 55.
gaṇḍo, ' night-watchman ? ' p. 122, n. 3.
gantā, AMg., ' having gone,' § 122.
gantuṃ, ' to go,' §§ 121, 136.
  Also gacchiduṃ, gamiduṃ.
gamissadi, ' will go,' § 134.
gamīadi, Ś. passive, ' is gone,'
  § 119. M. gammai, §§ 119, 125.

chammuha, ' six-faced,' § 46.

chāā, ' colour,' etc., p. 97, n. 6; p. 102, n. 2.

chāṇe (?), p. 119, v. 81.

chāva, AMg., ' child. etc.' Pali chāpa=śāba, § 6.

chāhā, ' shadow,' p. 102, n. 2.

chijjai, ' is split,' p. 109 (a).

chinna, ' cut,' §§ 125, 130.

chindai, (Ś chindadi), ' cuts,' § 130.

chuhai, JM., ' throws,' p. 124, n. 6.

chuhā, M., ' hunger,' § 39.

chea, ' a cut,' p. 116, v. 62.

cheettā, AMg., ' having cut,' p. 146, n. 10.

chettum, ' to cut,' § 136.

chettūṇa, M. JM., ' having cut,' p. 146, n. 10.

J

jaï, (Ś. abso. jadi), ' if,' § 1.

Jāūṇā=Yamunā, § 25.

jakkha=yakṣa, p. 128, n. 4.

jaccāṇa, *gen. plur.*, ' genuine,' p. 111 (c).

janna, ' sacrifice,' § 36.

jadhā (M. jaha. Mg. yadhā), ' as,' §§ 1, 14.

jappia, ' babbled,' § 37.

jampia, JM., ' said,' p. 129, n. 9.

jampimo, ' we speak,' § 69.

Jambu, § 35.

jammai, ' is born,' § 135 (a).

jammantara, ' another birth,' § 80.

jalai, ' blazes,' p. 110 (b).

jaladda, ' running with water,' p. 111 (b).

jalaṇa, ' flames,' p. 113 (b).

jasa, ' glory,' p. 113 (b).

jaha =jadhā, §§ 14, 18.

jāa (Ś. jāda), ' born-child,' § 125.

jā(y)a, JM., ' quantity,' p. 122, n. 5.

jāadi, ' is born,' § 125.

jāṇae. *ātm.* ' knows,' § 115.

jāda, Ś. ' child,' p. 90, n. 7=jāa.

jāmādua, ' son-in-law,' § 60.

jālāula, ' mass of flames,' p. 136, v. 17.

jia (Ś. jida), ' conquered,' § 125. Also jitta.

jiṇai, M., ' wines,' §§ 125, 131.

jiṇṇa, ' old,' p. 97, n. 11.

jibbhā, AMg., ' tongue,' § 54. H. jībh.

jivvai, ' is conquered,' § 135.

jīhā, ' tongue,' § 54.

juai, ' young women,' p. 109 (e).

juarāo, ' heir apparent,' § 99, note.

juala, ' pair,' § 9. AMg. juvala, p. 146, n. 10.

jugucchā, ' jealousy.' § 39.

jugga, ' pair,' § 36.

jujjadi, ' is joined,' §§ 119, 129, 135.

jujjha, · battle,' p. 128, n. 7. Pb. jujjh. H. jūjh.

juñjai, ' joins,' § 125.

jutta, ' joined,' §§ 34, 125.

jūdiaro, ' gamester,' p. 97, n. 10.

jeum, ' to win,' § 136.

jeva, jevva, § 68.

jo, ' who,' § 110.

joïsara, ' magician,' p. 93, n. 10.

joehi, ' harness,' p. 97, n. 12.

jogī=yogī, § 1.

jogga, ' fit,' § 43.

joṇhā, ' moonlight,' p. 110 (b). dat. joṇhāa, § 94.

jovvaṇa, ' youth,' §§ 15, 61, 68.

JH

jhaṇajhaṇanta,' jingling,' p. 111 (d).

jhāi, ' reflects,' § 127.

jhāṇa, ' meditation,' p. 96, n. 6.

jhīṇa=khīṇa, § 40.

ṬH

ṭhāi, ' stands,' § 127.

ṭhādum, ' to stand,' § 136.

ṭhāvettā, AMg., ' having made to stand,' p. 147, n. 2.

ṭhāhihi, ' will stand,' § 134.

ṭhia (Ś. ṭhida), ' stood,' §§ 12, 38, also thia.

ṭhii (Ś. ṭhidi), ' standing-state,' § 38. Also thii.

D

ḍakka, ' bitten,' § 125.

ḍajjhamaṇa, JM., ' burning,' p. 129, n. 8.

ḍasai, ' bites,' § 125.

ḍoya, ' dapper ? ' p. 130, n. 3.

DH

dhakkedi, ' shuts,' p. 170, n. 9.

ḍhaṅka, ' crow,' § 7.

Ṇ

ṇaa, ' bent,' § 125. (Ś. nada).

ṇaaṇa, ' eye,' §§ 7, 20. H. Pb. naïn. S. neṇu.

ṇaara, ' city,' § 9. nayara, JM., p. 122, n. 1.

ṇaïa, ' having led,' § 122.

ṇaïssadi, ' will lead,' § 134.

ṇam, (1) ' him,' § 110.
    (2) ' now,' p. 85, n. 5.

ṇakkha, ' nail,' § 15.

ṇaccaṇa, ' dancing,' p. 108 (b).
        (*nṛtyana).

ṇajjai, ' is known,' § 135, n.

ṇattaa, ' drama,' § 43.

ṇattha (1) ' lost,' § 125.
       (2) ' placed,' p. 123, n. 2.

ṇatthí, ' isn't,' § 83.

ṇamayaṃ, ' meekness,' p. 135, v. 7.

ṇamejja, ' may bend,' p. 115, v. 14.

ṇarinda, ' king,' § 81.

ṇavara, ' only,' p. 121, v. 86.

ṇavari, ' thereupon,' p. 120, v. 82.

ṇavahī, Apa. = (namanti), § 25.

ṇaha = ṇakkha, § 13.

ṇāa, ' known,' § 125.

ṇāagu, Apa. (= nāyakaḥ), § 10.

ṇāuṃ, ' to know,' § 136. nāūṇa, absol., p. 139, n. 1. [Jain MSS., vary in the use of initial ṇ and n].

ṇādha (M. ṇāha), ' protector,' § 14.

ṇāhaṃ, ' not I,' § 83.

ṇia, (1) ' own,' AMg., niyaya, p. 95, n. 3 (nija-ka).
    (2) ' led,'= ṇīa, § 125. AMg. niya.

ṇiatta, ' returned,'= ṇivutta.

ṇiattaissadi, fut. caus., § 134.

ṇiattāidum, caus., inf § 136.

ṇiattīhihi, fut. caus., p. 120, v. 84.

ṇiala, ' fetter,' p. 169.

ṇikkam—' go out,' § 38.

ṇikkiva, ' cruel,' p. 108 (c).

ṇikkhitta, ' placed,' p. 101, n. 5.

ṇikkhivia,' having thrown down,' p. 81, n 2.

ṇikkhividuṃ, inf., § 40.

ṇiccala, ' still,' § 38. Mg. niścala.

ṇijja, ' to be blamed,' p. 136, v. 13.

ṇijjida. ' vanquished,' p. 84, n. 1.

ṇijjhāida, ' looked at,' p. 98, n. 1.

ṇijjhāñanti, ' they look at,' p. 102, n. 7.

ṇitthavaṇa, ' inflection,' p. 136, v. 11.

ṇinṇa, ' low,' § 46.

ṇidittha, ' informed,' p. 93, n. 13.

ṇiddaa, ' pitiless,' p. 116, v. 63.

ṇiddāati, ' sleeps,' p. 102, n. 8.

ṇiddha = siṇiddha, § 47.

ṇipphala, ' fruitless,' § 38.

ṇibbanda ' perseverance,' § 45.

ṇibbhiṇṇa, ' burst open,' p. 94, n. 11.

ṇilāda, ' forehead,' p. 117, v. 64. H. lilār.

ṇirūvaissaṃ, ' I will investigate,' p. 84, n. 8.

ṇivadanta, ' falling down,' p. 84, n. 10.

ṇivaṇṇa, ' entered,' p. 123, n. 9.

ṇivaha, ' multitude,' p. 101, n 4.

ṇivutta, ' returned,' § 60. Apa. ṇivuttu. H. laut.

ṇivesāvia, ' made to enter,' p. 124, n. 13.

ṇivvavijjjaii, ' let it be poured out,' p. 118, v. 76.

ṇiv-vāvedi, ' pours out,' p. 120.

ṇivviggha, ' without hindrance,' p. 96, n. 6 (nirvighna).

ṇivviṇṇa, ' disgusted,' p. 87, n. 2.

ṇivvuo, ' finished, etc.' p. 108 (d).

ṇivvūḍha, ' accomplished,' p. 116. v. 62.

ṇisagga, ' nature.' p. 111 (c).

ṇisāmenti, AMg.

ṇisiara, ' fiend,' p. 117, v. 64.

ṇihaa (Ś. ṇihada), ' struck down,' p. 121, v. 85.

ṇihaṇiuṃ, JM., ' to bury.' p. 124, n. 3.

ṇihasa, M.. ' rubbing,' § 19.

ṇihāa, ' smashed,' p. 121, v. 85.

ṇihuda, (M. nihua) ' secret, etc.' § 60.

ṇīa (Ś. ṇīda), ' led,' § 125. cf. ṇia.

ṇīsāsa, ' sigh,' 110 (a) (niḥśvāsa).

ṇīsasiuṇa, ' sighing,' p. 129, n. 9.

ṇīsesa, ' entire,' p. 135, v. 1.

ṇūṇaṃ, ' now,' § 7, 20.

ṇe, ' they,' § 110.

ṇe(y)a = na va, p. 136, v. 13.

ṇeuṃ, ' to lead,' § 136.

ṇeura, ' anklet,' p. 109 (a).

ṇĕcchadi, ' does not wish,' § 83.

ṇena, ' by this,' § 110.
ṇedaṃ=ṇu + etad, § 83, p. 94. n. 8.
ṇedi, ' leads,' § 127.
ṇeha, ' affection,'=sineha § 47.
ṇehihi, ' will lead,' § 134.
nomāliā, ' fresh jasmine,' § 75.
ṇhāa, ' bathed,' § 125.
ṇhāi, ' bathes,' § 125.
ṇhāṇa, ' bathing,' §§ 30, 47.

T

taï, loc. ' in thee,' § 107.
taï, Apa. ' thee,' § 107.
tae, ' by thee,' § 106.
tao, (1) =tado.
   (2) ' three,' AMg., § 112.
taṃ, (1) ' him, her, it,' § 108.
   (2) ' thou,' M., § 107.
taṃsi, loc. AMg., § 109.
takkissadi, fut., § 134.
takkemi, ' I guess,' § 45. Pb. takk-.
   H. tāk-, ' gaze.'
takkhaṇaṃ, ' at that time,' p. 90,
   n. 14.
tacca, ' meritorious,' p. 151, n. 8.
taḍa, ' edge,' p. 124, n. 5.
taṇua, ' small,' p. 121, v. 86.
taṇhiāe, abl., § 94.
tatta, (1) ' heated,' § 125.
   (2) =tattva, p. 103, v. 2.
tatto, ' from thee,' § 107.
tattha, ' there,' § 45.
tado, ' then,' §§ 11, 109.
tadhā, ' so,' § 14.
tambola=tambūla, § 71.
tammi, loc. ' in that,' § 109.
talavara, ' chief,' p. 144, n. 5.
tavaṇa, ' heating,' p. 110 (b).
tavida=tatta, ' hot,' § 125.
tassa, ' of him,' § 45.
tahiṃ=tassiṃ, § 27.
tā, ' so,' § 109, p. 81, n. 4.
tāe, ' of, by her,' § 108.
tāo, abl. AMg., § 109.
tāva, ' fever,' § 17.
tāsa, M.=tassa, § 109.
ti, ' thus,' § 74.
tikhutto, AMg., ' thrice,' p. 152,
   n. 8.
tiṇṇi, ' three,' § 112. Pb. tinn.
tiriccha, ' oblique,' § 74. H. teṛhā.
tissā, M., ' of her,' § 109.
tīrai, ' is accomplished,' § 135,
   p. 123, n. 7. Also tīrae, § 115.

tīsaṃ, ' thirty,' p. 147, n. 6.
tīse, AMg., ' of her,' § 109.
tīsu, ' in three,' § 112.
tui, ' in thee,' § 107.
tue, ' with thee,' § 106.
tujjha, ' to, or of thee,' § 107, p. 117,
   v. 76 (=*tuhyam for tubhyam).
   H. tujh (ko).
tuṭṭa, ' broken,' § 125.
tuṭṭai, ' is broken,' § 125.
tuṭṭha, ' pleased,' § 125.
tuṇṇāo, tuṇṇāgo, JM., ' beggar ?'
   p. 122, n. 2.
tubbhe, AMg., ' you,' § 107.
tumammi, M., ' in thee,' §§ 106, 107.
tume, AMg., ' thou,' § 107.
tumma, M., ' of thee,' § 107.
tumhakera, ' your,' § 76.
tumhārisa, ' like you,' § 24.
tumbe, ' you,' § 106.
turukka, ' incense,' p. 157, n. 1.
tulla, ' equal,' p. 110 (a).
tuvara, ' hasten,' § 57.
tuvatto, ' from thee,' § 107.
tussadi, ' is pleased,' § 125.
tuha, ' of thee,' § 106.
tuhaṃ, ' thee,' § 107.
tuhū, Apa. ' thou,' § 107.
tūra, JM., ' musical instrument,'
   p. 128, n. 1.
teyasā, AMg. =tejasā, § 104.
tebbho, AMg., ' from that,' § 109.
tella, ' oil,' §§ 15, 61, 68.
tevaṭṭhi, ' sixty-three,' p. 144, n. 4.
   Also tesaṭṭhi.
tti=ti, § 74.
ttha, ' ye are,' § 132.

TH

thaṇa, ' breast,' § 38.
thala, ' surface,' p. 101, n. 6.
thavai, ' architect,' p. 127, n. 3.
thia, ' stood,' =ṭhia, § 38. Ś.
   (ṭhida).
thii (Ś. ṭhidi), =ṭhii.
thuvvai, ' is praised,' § 135.
theo=thevo, JM., ' little,' p. 127,
   n. 8; p 135, v. 7.
thero, ' elder,' § 82.
thora, ' large,' § 71.

D

daïa, ' having given,' § 127.
daṃsaissaṃ, ' I will show,' § 127.

damsadi, ' bites,' § 125.

damsaṇīa, damsaṇijja, ' worth showing,' § 137.

damsıda, (1) ' shown,' (2) ' bitten,' § 125.

damsedum, inf., § 136.

dakkhiṇa, ' right-south,' § 40.

dakkhiṇā, ' fee,' p. 93, n. 10.

daccham, M. AMg., ' I will see,' § 134. dacchāmi, p. 118, v. 77. dacchimi, dacchimmi, p. 121, v. 85.

daṭṭhum, ' to see,' § 136, p. 119, v. 80.

daḍha, ' firm,' § 60.

daḍḍha, ' burnt,' § 125.

daḍḍhavva, ' to be seen,' p. 119, v. 81.

dalayai, dalai, AMg., ' gives,' p. 153, n. 1.

dalidda, ' poor,' § 26

davāvia, ' made to give,' p. 125, n. 4.

dahi, ' curd,' p. 102, n. 9.

dahidum, ' to burn,' § 136.

dāissam, ' I will give,' § 134.

dāum, ' to give,' § 136.

dāḍhā, ' tusk,' § 65, p. 116, v. 63.

dāṇim, ' now,' § 74.

dādavva, ' to be given,' § 137.

dābai, ' heats,' p. 108 (c).

dāmaguna, ' festoon,' p. 101, n. 2.

dārao, ' boy,' p. 99, n. 5.

dālam, Mg., ' door,' p. 170, n. 9.

dāva=*tāvat*, § 3.

dāvaggi, ' forest fire.' p. 112 (h).

dāvijjau, ' let it be demanded,' p. 113(b).

dāham, ' I will give,' § 134.

dāhiṇa, = dakkhiṇa, p. 112 (a), p. 146, n. 3.

dia, ' twice-born,' § 42. p. 136, v. 11.

diara=*devara*, § 72.

diaha, ' day,' § 9.

dikkhā, ' consecration,' p. 93, n. 9.

dijjadi, ' is given,' § 119.

diṭṭha, ' seen,' § 125.

diṭṭhi, ' sight,' §§ 38, 60. Sindhi diti. Pb. diṭṭh. H.-diṭh.

diṭṭhiā=*diṭṭyā*, § 95.

didha, ' firm,' § 60. cf. daḍha.

diṇa, ' day,' p. 97, n. 5.

diṇṇa, ' given,' § 125, p. 97, n 5, p. 109 (e).

dimmuha, ' facing the quarters,' §§ 35, 46.

dihi, M., ' firmness,' § 19.

dīadu, ' let it be given,' p. 93, n 1.

dīva, ' lamp,' § 17. H. diyā.

dīsai, ' appears,' p. 115, v. 14. Ś. dīsadi, § 125.

dīhāum, ' long-lived,' § 103.

duāra, ' door,' § 57.

dukkha, ' trouble,' § 51.

duggada, ' poor,' p. 101, n. 7.

duccarida, ' wickedness,' § 38.

duṭṭha gaṇḍo, JM., ' rascal ?' p. 122, n. 3.

duṇṇimitta, ' bad omen,' p. 84, n. 2

duttara, ' invincible,' § 38.

duddha, ' milk,' § 34. Pb. duddh. H. dūdh.

dubbhai, ' is injured,' § 134.

dubbhejja, ' impervious,' p. 101, n. 6.

duria, ' sin,' p. 135, v. 1.

duruhittā. AMg., ' having mounted,' p. 145, n. 9.

dullaha, ' difficult,' § 50. Also dulaha. § 79.

duvāra, ' door,' § 57.

duvārio, ' door-keeper,' p. 102, n. 8.

duvālasa, AMg., ' twelve,' p. 145, n. 4.

duve, ' two,' § 112.

duvviṇīda, ' ill conducted,' § 125.

dussaha, ' intolerable,' § 51.

duhā kāum, ' having split,' p. 124, n. 11.

dūa, ' messenger,' p. 145, n. 6.

dūijjamāṇe, AMg., ' wandering.' p. 145, n. 6.

dūsa, ' robe,' p. 157, n. 6.

dūsaha=dussaha, § 51, 63, 79.

de,=*te*, § 3.

deula, ' temple,' § 82.

dejjā, ' he might give,' AMg., § 133.

dedi, Ś., ' gives,' §§ 125, 127.

devattae=*devatvāya*, § 92, ii.

devāṇuppiya, AMg.. ' beloved of the gods.' p. 146. n. 7.

devī, ' declension,' § 91.

devvannaa ' soothsayer,' p. 93. n. 13.

desi, ' givest,' § 127.

do, ' two,' § 112. Also doṇṇi, gen. doṇha(m), ins. dohim: loc. do-

su(m̐), doggacca, 'poverty,' p. 106, v. 76.

dohaḷa, 'longing.' § 23.

DH

dhaya, JM., 'flag,' p. 130, n. 2.

dhamma,=*dharma*, § 48.

dhammia, 'juggler,' p. 82, n. 1.

dharia, 'waited,' p. 129, n. 13.

dhāi, dhāaī, 'places,' § 127.

dhāridum̐, 'to support,' § 136.

dhīdā, Ś. 'daughter,' § 74. JM., dhīyā. cf. dhūdā.

dhua, 'agitated,' p. 115, v. 20.

dhuam̐, 'certainly,' p. 105, v. 42.

dhuṇai, 'shakes,' § 131.

dhuṇijjai, 'is shaken,' § 135.

dhuvai, 'washes,' § 129. Also dhuvei § 128.

dhuvvai, 'is shaken,' § 135.

dhūdā (M. dhūā. JM., dhūyā), 'daughter,' § 19, p. 129, n. 12. Also Ś. duhidā.

dhūmāi, 'smokes,' p. 104, v. 13.

dhūva, 'incense,' p. 157, n. 1.

dhoadi, 'washes,' § 129. AMg., dhovai, dhovei.

P

paaḍa, (M.) 'evident,' JM., payaḍa, p. 136, v. 17.

paatta, 'setout,' § 125. paatta, p. 118, v. 76. payatta, JM., p. 124, n. 1.

paavī, 'path,' p. 106, v. 107.

payāī, 'foot-soldier,' p. 129, n. 1; p. 136, v. 20.

paāsa, 'reveals,' § 2.

paī, 'towards,' p. 141, n. 9. cf. paḍi.

painṇa, 'scattered,' § 125.

paīdi, AMg., 'beginning,' p. 168, n. 1.

paī, 'husband,' p. 118, v. 78.

paüñjai, 'uses,' § 125.

pautta (1) 'used' § 125, p. 90, n. 2 (*prayukta*).
(2) 'set forth,' p. 85, n. 1 (*pravṛtta*).

paüttha, 'exiled,' § 125.

paüma, 'lotus,' §§ 36, 57.

paüra, (1) 'abundant,' § 9 (*pracura*).

(2) 'of the city,' JM. =Ś. pora, p. 136, vv. 1, 2.

paottha, 'courtyard,' p 102, n. 1.

pakka, 'cooked,' § 42.

pakkhalantī, 'stumbling,' p. 171.

pakkhiyam̐, AMg., 'lasting a fortnight,' p. 145, n. 1.

pagāra, JM., 'kind,' p. 125, n. 4.

pagāsa, AMg., 'clear,' p. 156, n. 6.

pagāsento, JM., 'revealing,' p. 122, n. 2.

paccaa, 'trust,' p. 91, n. 6.

paccakkha, 'visible,' p. 98, n. 2.

paccacakkhidum̐,' to repulse,' p. 89, n. 11.

paccāṇida, 'restored,' § 125.

paccutthuya, AMg., 'covered,' p. 160, n. 4.

paccupanna, AMg., 'present,' p. 155, n. 5.

paccūse, 'at dawn,' p. 87, n. 8.

pacchā, 'afterwards,' § 38.

pajjatti, 'sufficiency,' p. 141, n. 6. Also pajjattiā, p. 110 (c).

pajjalai, 'blazes,' p. 104, v. 13.

Pajjuṇṇa=*Pradyumna*, § 46.

pajjussua, 'excited,' § 41, p. 168, n. 1.

pajjharāvedi, 'makes ooze,' § 40, p. 94, n. 10.

paṭāā, 'flag,' p. 101, n. 4. =paḍāā.

paṭṭā, 'bandage—" *putty* "' p. 122, n. 3.

pattha, 'eminent,' p. 159, n. 9.

paṭṭhavei, 'sends,' p. 140, n. 3.

paḍa, 'cloth,' § 15.

paḍāā, M.Ś. 'flag' (*paṭākā—paṭākā*), § 16. cf. § 20. AMg. JM., paḍāgā. JM also paḍāyā. Pais. paṭākā. Pischel § 218. On p. 101, read paḍāā for paṭāā.

paḍi=*prati*, § 20.

paḍia (Ś. paḍida), 'fallen,' § 20.

paḍikkante, AMg., 'confessed,' p. 147, n. 7.

paḍiyṅgaramāṇe, AMg., 'keeping vigil,' p. 145, n. 1.

paḍitthāvida = *pratisthāpita*, p. 93, n. 8.

paḍitthia,, 'established,' 113 (b).

paḍivajjadi 'attains,' § 125.

paḍivaṇṇa, 'attained,' § 125, p. 126, v. 83.

paḍivesia, 'neighbour,' p. 99, n. 8.

paḍihāi (Ś. paḍihāadi), 'seems,' § 127.

padihāra, JM.,' door-keeper,' p. 135, v. 2.

paḍhaṇa, 'reading,' § 16.

paḍhama, 'first,' § 20.

paḍhium, 'to read,' p. 103, v. 2.

paḍhīadi, 'is read,' § 58.

paṇaa, 'confidence,' p. 91, n. 3.

paṇai, 'beloved,' p. 106, v. 76; 'attached,' p. 136, v. 15.

paṇamāmi, 'I salute,' p. 95, n. 1.

paṇamaha, 'revere,' p. 113 (b).

paṇasa, (Ś. phaṇasa), 'bread-fruit,' § 6.

[paṇṇattaṃ, AMg., 'perceived,' p. 145, n. 3.]

paṇha, 'question,' § 47.

patāria, 'seduced,' p. 89, n. 10.

patta (1) 'wing-leaf,' § 45.
         (2) 'obtained,' § 125.

patteya, 'alone,' p. 130, n. 11. 'severally,' p. 141, n. 11.

patthaṇā, 'request,' p. 83, n. 2.

patthara, 'stone,' p. 91, n. 6.

patthia, 'set out,' p. 114, v. 57. Ś. patthida, p. 82, n. 4.

padolika, 'gateway,' p. 169.

panti or pamti, 'row,' § 35, p. 102, n. 5.

papalīṇu, 'fled away,' p. 172, n. 1.

pabodhīāmi, 'am awakened,' p. 87, n. 10.

pabbhattha, 'slipped off,' p. 90, n. 8.

pabhāda, 'morning, p. 97, n. 8, 9.

pamada, 'pleasure,' p. 94, 4.

pamhala, AMg., 'downy,' p. 159, n. 5.

paramatthado, 'really,' p. 90, n. 2.

parassiṃ = parasmin, § 111.

parahua, 'cuckoo,' p. 157, n. 7.

pariyāga, AMg.,'wandering,' p. 146. n. 10.

parikamma, 'toilet,' p. 88, n. 5.

pariggaha, 'wife,' p. 90, n. 2.

pariccaia, 'having abandoned,' p. 83, n. 6.

pariccatta, 'abandoned,' p. 115, v. 20.

pariṇāīdavva, 'to be made to marry,' p. 93, n. 4. pariṇedavva, p. 93, n. 14.

pariṇīda, 'married,' § 125.

pariluppamāṇa, JM., 'being destroyed,' p. 130, n. 9.

parivvājaa, 'mendicant,' § 50, p. 109 (b).

parisā, AMg., 'community,' p. 145, n. 7.

parissaadi, 'embraces,' § 49.

pariharia, 'avoiding,' p. 84, n. 8.

paruṇṇa, 'cried out,' p. 119, v. 76.

parokkha, 'invisible,' p. 94, n. 3.

palattaṃ, 'cried,' p. 119, v. 79.

palāa, M., JM., 'fled,' § 125. M. palāia. Ś. palāida, p. 172, n. 1. JM., also palāṇa.

paliovamā, AMg., 'myriad,' p. 147, n. 8.

palobheuṃ, 'to allure,' p. 123, n. 1.

palohida, 'greedy,' p. 102, n. 9.

pallattha, 'surrounded, etc.,' § 50.

pallī, 'hamlet,' p. 136, v. 17.

palhatta, 'brought to nought,' § 52, p. 121, v. 85. cf. H. palta. Mar. pālaṭ.

palhāyaṇijja, AMg., 'refreshing,' p. 158, n. 7.

pavaṃga, 'monkey,' § 37.

pavañca, 'display,' 111 (e).

pavattai, 'occur,' § 125.

pavasanta, 'living abroad,' p. 106, v. 94.

paviṭṭha, 'entered,' p. 88, n. 2; p. 93, n. 9.

pavutta, 'arisen,' § 125.

pavvaa, 'mountain,' p. 115, v. 94.

pavvaia, 'entered the Order,' JM., p. 130, n. 12 (pravrajita).

pavvaittae, inf. AMg., p. 146, n. 2.

pasammai, 'is soothed,' p. 115, n. 6.

[pasalasi, Mg., 'goest forward,' p. 172, v. 21].

pasādikida, 'presented,' p. 98, n. 7.

pasīda, 'be quiet,' p. 83, n. 1.

[pastiduṃ, Mg., 'to request,' p. 175, n. 2.

paha, 'path,' p. 111 (f).

paharanta, 'attacking,' p. 84, n. 1.

pahavaṇāhiṃ, loc. Mg., § 92.

pahāda = pabhāda, p. 88, n. 4.

pahāva, 'power,' p. 94, n. 3.

pahui (Ś. pahudi), 'beginning,' § 12. cf. AMg., païdi and pabhii.

pahuttaṇaṃ, 'power,' p. 90, n. 10.

pāa, 'foot,' p. 122, n. 4.

pāyacchitte, 'expiation,' p. 152, n. 4.

pāikka, 'foot-soldier,' § 82.

pāiia (Ś. pāuda). 'Prākrit,' § 12, p. 103, v. 2.

pāuṃ, 'to drink' (Ś. pāduṃ), § 136.

pāūṇiūṇa, 'putting on,' p. 123, n. 8.

pāūṇittā, 'fulfilling,' AMg., p. 146, n. 10.

pāubbhavitthā, 'appeared,' AMg., p. 151, n. 4.

pāusa, JM., 'rains,' p. 139, n. 7.

pṅga, AMg., 'refined,' p. 158, n. 6.

pādaccale, Mg., 'thief,' p. 165, n. 5.

pādava, 'tree,' p. 87, n. 3.

pārāvaṇa, 'pigeon,' p. 157, n. 7.

pāriyṅāya, JM., 'coral tree,' p. 128, n. 5.

pāridosia, 'reward,' § 11. Mg., pālī-dosia.

pāvai, pāvedi, 'obtains,' § 125.

pāsa, 'side,' § 49.

pāsāda, 'palace,' p. 102, n. 5.

pāhuṇaya, JM., 'guest,' p. 124, n. 4.

pi=api, § 74.

pia, 'dear,' § 9.

piaaṇa, 'lover,' p. 112 (a).

piussiā, 'paternal aunt,' § 74.

pikka, 'ripe,' § 69=pakka.

pittei, 'crams,' p. 107, v. 171.

piṇiddha, 'put on,' p. 159, n. 11.

pidā, Ś. 'father,' (M. piā), declension, § 97; gen. piduṇo, piuṇo.

pivai, pivadi, 'drinks,' § 125.

pīḍhamadda, 'parasite,' p. 160, n. 2.

pīṇaṇijja, AMg., 'pleasing,' p. 158, n. 7.

pīsei, pīsedi, 'crushes,' § 65.

pucchai, pucchadi, 'asks,' § 60.

puṭṭha (1) 'asked,' § 125 (pṛṣṭa).
(2) 'touched,' AMg., § 125 (spṛṣṭa).
(3) 'back,' JM. (pṛṣṭha). Gūj. puṭh. Sindhi puṭhi.

puṇṇa (1) 'full,'
(2) 'meritorious,' § 48.

putta, 'son,' § 2; declension, § 86.

puttakidao, 'fosterchild,' p. 90, n. 14.

puttaliā, 'statue,' p. 94, n. 10.

puppha, 'flower,' § 38. O.H. puhup. H. phup.

purattha, 'East,' p. 160, n. 3.

purisa, 'man,' § 71.

purisakkāra, 'with a man's strength,' AMg., p. 153, n. 3.

Purūruvā, § 104.

puliśa, Mg., 'man,' § 92.

puloedi, 'looks at,' § 69; pres. past.

puloanto, § 102; fut. puloissaṃ, § 134.

puvvaratta, AMg., 'first part of the night,' p. 145, n. 2.

puvvāṇupuvviṃ, AMg., 'in succession,' p. 145, n. 6.

puścide, Mg. =pucchido 'asked,' p. 165, n. 5.

puhavī (S. pudhavī), 'earth,' p. 118, v. 78.

peccha, 'see!', § 40.

pecchai, 'sees,' p. 114, v. 57.

pecchae, ātm., § 115.

pecchissaṃ, M., 'I will see,' § 118.

pekkhaḍi, 'sees,' §§ 40, 81.

pekkhissaṃ, fut., § 134. Apa. pek-khīhimi.

pemma, 'affection,' §§ 15, 68; declension, § 98. pema, p. 121, v. 86.

peranta, 'limit,' § 76.

pesida, 'sent,' p. 82, n. 3.

pesei, 'sends,' p. 128, n. 6.

peskāmi, Mg., 'I see,' p. 168, n. 4.

pokkhara, 'lotus,' §§ 38, 71. H. pokhar, 'tank.'

pottha, 'belly,' p. 107, v. 171.

popphalī, 'areca nut,' § 74.

pomma, 'lotus,' §§ 36, 82. cf. paüma.

posaha, AMg., 'fast-day,' § 74, p. 145, n. 1. Pali uposatha.

PH

phaṃsa, 'touch,' §§ 38, 49, 64.

phagguṇa, 'the month,' § 37.

phaḍiha, 'crystal.' Also phaliha, §§ 19, 38, p. 101, n. 5.

phaṇasa=paṇasa, § 6.

pharisaga, AMg., 'soft,' p. 161, n. 2 (*sparśaka).

phāsa, AMg., =phaṃsa, § 63.

phurantaa, 'manifest,' p. 112 (g).

phusai, AMg., 'touches,' § 38.

B

baïlle, Mg., 'bull,' p. 170, n. 9. Apa. baïilu. H., etc., bail.

bajjhai, 'is bound,' § 135.

badiśa, Mg., 'hook,' p. 166, n. 2.

baddha, 'bound,' § 125.

bandhai, 'binds,' § 125.

bappha, 'steam,' p. 84, n. 10.

bamhaṇa=brāhmaṇa, § 52.

balakkāra, ' violence,' § 34.
baladdaka, Mg., ' bull,' p. 170, n. 5.
balā, ' perforce,' p. 101, n. 9.
baliam, ' more strongly,' p. 108 (c).
bahiṇiā, ' sister,' p. 98, n. 5.
bahiṇī, ' sister,' § 19.
bahuphala , ' fruitful,' § 5.
bārasa, ' twelve,' p. 130, n. 2. M.
    Apa bāraha. H. bārah.   cf. § 24.
bāha, ' tear,' p. 84, n. 10.
bihei, ' fears,' §§ 125, 132.
bīa, bīya, AMg., JM., ' second,'
    p. 136, v. 19.
bujjhai, ' is wakened,' § 125.   cf.
    Pb. bujjh.
būyā, AMg., ' might say,' § 133.
bola, ' speech,' p. 124. n. 8.   cf. H.
    bolnā.
bolanti, ' they pass,' p. 114, v. 57.
boliṇa, ' passed,' p. 120, v. 83.

BH

bhaavaṃ, ' blessed,' declension,
    § 103.
bhai, ' hire,' p. 150, n. 6.
bhakkanti, ' they eat,' p. 102, n. 9.
    Rather bhakkhanti, vide § 40.
bhagga, ' broken,' p. 129, n. 6.
bhajjai, ' is broken,' § 135.
bhajjanta, ' being broken.' p. 116,
    n. 62.
bhajjā, ' wife,' p. 135, v. 3.
bhañjai, ' breaks,' § 130.
bhaṭṭā, ' lord,' declension, § 97 ;
    gen. bhaṭṭiṇo.
bhaṭṭidāraa, ' crown prince,' § 60.
bhaṭṭha, ' dropped,' § 125.
bhaṇāḍi, ' speaks,' § 132. Also
    bhaṇedi, §§ 128, 132 ; passive bha-
    ṇiadi, § 135, n.
bhatta, ' food-rice,' p. 169, n. 1.
bhattā, ' husband,' declension,
    § 97 ; gen. bhattuṇo.
bhadda, ' blessed,' § 45.   H. bhalā
    through. Apa. *bhallaü.   cf. M.,
    AMg., alla, ' wet,' =Ś. adda
    (ārdra).
bhamara, ' bee,' p. 107 (a).   H.
    bheūrā.
bhamāida, ' agitated,' p. 101, n. 2.
Bharaha, § 19.
bhavaṃ = bhavān declension, §
    103.
bhavittā, bhavittāṇaṃ, AMg., hav-
    ing been,' § 122.

bhavissaṃ, ' I will be,' § 134.
bhaveaṃ, ' I might be,' § 129.
bhāa, ' part,' p. 100, n. 5.
bhāadi, ' fears, §§ 125, 132.
bhāi, ' shines,' p. 112 (g).   Ś. bhādi,
    § 127.
bhāiṇejja, ' sister's son,' p. 144.
    n. 2.
bhādusaa, ' 100 brothers,' § 60.
bhiṇḍi, ' frown,' p. 117, v. 64.
    AMg., bhiguḍi.
bhijjai, ' is split,' § 135, p. 114,
    v. 56.
bhinṇa, ' split,' § 125.
bhindai, ' splits,' §§ 125, 130.
bhīa, bhīda, ' frightened,' § 125.
bhujjai, ' is enjoyed,' § 135.   Ś.
    bhuñjiadi.
bhuñjadi, ' enjoys,' § 125. 130.
bhutta, ' enjoyed,' § 125.
bhumaā, ' brow,' p. 117, v. 64.
bhūa, bhūda, ' become,' § 125.
bhettuṃ, ' to split,' § 136.
bhoaṇa, ' meal,' § 9.
bhottuṃ, ' to enjoy,' § 136.
bhodi, ' becomes,' §§ 4, 11, 75, 127.
    M. hoi.

M

maa, (1) ' dear,' p. 87, n. 3 ;
            p. 112 (g).   (mṛga).
            Also mia.
        (2) ' intoxication, etc.' p. 97,
            n. 2.   (mada).
        (3) ' dead,' § 125.   (mṛta).
            Also mua, muda.
        (4) ' mode of ' (=maya), p.
            105, v. 11.   Also maia.
maagala, JM., ' elephant,' p. 128.
    n. 9.
maaṇijja, AMg., ' invigorating,'
    p. 158, n. 1.
maarahara, ' sharks' home,' p. 120.
    v. 83.
maalañchaṇa, ' moon,' p. 94, n. 9.
maī, loc., ' in me,' § 106.
maĩ, Apa., ' by me,' § 107.
-maia=maya.
maï, ' doe,' p. 108 (b).
maiia, ' tender,' p. 112 (a), p. 114,
    v. 3.
maüla, ' bud,' § 71.
mailanta, ' budding,' p. 116, v. 62.
maüli, ' head,' § 61.
maüra=mora, § 82.
mae, ' by me,' § 106.

mamsūim, mamsūṇi, AMg., 'moustaches,' § 93.

makkaḍa, 'ape.' p. 107. v. 171.

magga, 'road,' § 45.

magganta, 'demanding,' p. 99, n. 9. H. māg-nā.

maccara, 'selfish,' § 39, p. 136. v. 10.

maccha, 'fish,' § 56, p. 114, v. 56.

majjāra, Ś. 'cat,' § 67. M. mamjāra.

majjida, 'swept,' p. 100, n. 4.

majjha (1) 'middle,' § 44.
          (2) M. 'of me,' § 107.

majjhaārammi, 'in the middle.' p. 103, v. 3.

majjhaṇṇa, 'midday,' § 74, majjhaṃdiṇe, 'at midday,' p. 87, n. 3; also majjhaṇha, § 52.

majjhima, 'middle,' § 69.

maṭṭiā, 'earth,' § 55. H. maṭṭī, miṭṭī.

maṇasā, ins., § 104.

maṇīṇa, 'of gems,' p. 111 (c).

maṇisi, 'clever,' p. 112 (h).

maṇussa, 'man,' § 49. AMg., maṇīṇsa, § 63.

maṇojja, 'charming.' § 36.

maṇoradha, Ś. 'wish,' § 14. M. **maṇaraha.**

maṇḍalagga. 'scimetar,' p. 116, v. 61.

maṇṇe, '.I think,' § 115.

-matta = -metta, p. 119, v. 81.

madda, 'crushing,' p. 88, n. 6.

mamaṃ, M., AMg., JM., 'me,' § 107.

mammadha, Ś. 'love' (M. vammaha), § 25.

marai, maradi, 'dies,' § 125.

maragaa, M. (Ś. **maragada**), 'emerald,' § 12, p. 93, n. 1; p. 115, v. 6.

malliā, 'jasmine,' p. 101, n. 2.

masāna, 'cemetery,' § 47.

maśca, maśçati, Mg., 'fish,' p. 166, n. 2; p. 168, n. 9.

mahaṃ, 'of me,' p. 118, v. 77.

mahao, AMg., = mahataḥ, § 103.

mahasi, 'desirest,' 113 (c).

mahārāo, 'great king,' declension, § 99, n.

mahālika, Mg., 'precious,' p. 167, 8.

mahilā, 'woman,' p. 117, v. 75.

mahuara, 'bee,' p. 109 (d).

14

mahūsava, 'great festival,' § 81.

mādā, Ś. māā, M. 'mother.' declension, § 97.

māriduṃ, 'to strike,' § 136.

mālā, 'garland,' declension, § 91.

māliśśasi, 'with strike,' § 134.

miaā, 'hunting,' p. 87, n. 2.

miaṅka, 'moon,' p. 94, n. 10.

mimja, AMg., 'marrow,' p 150, n. 3.

midhuṇā, Ś. 'pairs,' § 92.

mittea = maitreya, § 72.

milāṇa, 'faded,' § 57.

misimisinta, 'shining,' p. 159, n. 16.

missa (M. mīsa), 'mixed,' § 49.

mua, muda, 'dead,' § 125.

muai, 'releases,' § 130, p. 170, v. 115.

muiṅga, 'drum,' p. 130. n. 7.

mukka, 'released,' § 125.

muccai, 'is released,' § 135.

mucchia, 'stunned,' p. 114. v. 56. AMg., 'greedy,' p. 145, n. 9.

mujjhai, 'is perplexed,' § 125.

muñcai, muñcadi, 'releases,' §§ 125, 130. Also muñcedi, § 128; passive muñcīadi, § 135, n.

mutthi, 'handful,' p. 102, n. 3. JM., mutthiga, p. 130, n. 12.

muṇai, 'knows,' Pāli munāti.

muṇāla, 'lotus fibre,' § 60.

mutta, 'urine,' p. 130, n. 9.

muddha, 'foolish' (mugdha).

muddhā, 'head,' declension,' § 98.

mulla, 'value,' § 50.

muha, 'face,' § 13.

muhala, noisy,' § 26.

mulāhi, M. = mūlāt, § 92.

moavaissasi, 'will make release,' § 134.

moāvia, 'having made to release,' p. 109 (b).

moāvedi, 'makes release,' § 128.

moggara, 'hammer,' § 71. Bg. mugur.

moccham, mocchihimi, 'I will release,' § 134, p. 118, v. 76.

mottā, 'pearl,' p. 115, n. 6.

mottuṃ, 'to release,' § 136.

mora, 'peacock,' § 82, p. 108 (b).

mölla, 'price,' § 71. H. mol.

mha, 'we are,' §§ 30, 132. Also mho.

mhi, 'I am,' §§ 30, 132.

R

raa, 'gratified,' § 125.

raia, 'formed,' p. 129, n. 4.

raïsara, 'prince,' p. 144, n. 5.

rakkhāghāra, 'prison,' p. 95, n. 7.

racchā, 'highroad,' § 44.

raṇṇa, 'jungle,' § 74. Abl. AMg., raṇṇāu, § 92.

raṇṇā, 'by the king,' § 99.

rattim, 'during the night,' p. 87, n. 7.

ramai, 'delights,' § 125.

rasāala, 'lower world,' § 9.

rassi, 'ray,' § 47.

ravai, 'weeps,' § 125.

rahasa, 'force' (rabhasa), p. 111 (f).

rahassa, 'secret,' § 49.

rāā, , king,' declension, § 99.

rāïā, 'mustard,' p. 107, v. 128.

rāī, 'road,' p. 87, n. 4.

rāesi, 'royal sage,' § 80.

riccha, 'bear,' §§ 39, 60.

rittattana, 'emptiness,' p. 112 (h).

riddhi, 'increase,' § 58.

risi=ṛṣi, § 60. AMg., plur. risāo, § 93.

ruai, 'weeps,' § 125.

ruia, 'bright,' § 125.

ruccai, ruccadi, 'is made bright,' § 125, 129.

rujjhai, 'is obstructed,' § 135.

ruṭṭha, 'angered,' § 125.

rundhedi, 'obstructs,' pp., ruddha, § 125; passive, rubbha.

rumbhai, 'supports,' p. 120, v. 82.

ruvai, 'weeps.' Also rovai: passive ruvvai, § 125.

rusai, 'is vexed,' § 125.

rudhira, 'red,' § 13.

rūva, 'form,' § 17. (M. rūa, § 9).

rehā, M. 'lines,' § 94.

rehai, M. 'shines,' p. 103, v. 4.

roadi, 'weeps,' § 125, p. 99, 7.

rodadi, rovai, ruai, ruvai: fut., rodissam, roccham, § 134; pass., rodīadi, § 135; inf. rottum, § 136.

L

laā (Ś. ladā), 'creeper,' § 12.

Lacchī=Lakṣmī, p. 111 (c).

laṭṭhī, 'stick,' p. 110 (a): p. 121, v. 14.

laddha, 'taken,' §§ 34, 125: inf. laddhum, § 136: passive labbha, labbhadi, § 134. Also lambhīadi, § 135.

lahai, 'takes,' § 125.

lahasu, 'take,' p. 95, n. 2.

lahua, 'light,' § 13.

lahum, 'quickly,' p. 91, n. 2.

lahe, 'I take,' ātm., § 115.

laheam, opt., p. 88, n. 7.

lāakīya, Mg., 'royal,' § 165, n. 1.

lāüle, Mg., 'palace,' § 82.

lāutte, Mg., =rājaputraḥ, p. 166, n. 1.

lia, 'attached to,' § 125. Also līṇa.

litta, 'smeared,' p. 122, n. 3 (lip).

libbhai, 'is licked,' § 135.

lihai, (1) 'licks,' § 125.
(2) 'writes,' p.p. lihida. Ś. 'painted,' p. 100, n. 5.

lukka, 'sticking to,' p. 105, v. 49.

luddha, 'hunter,' p. 87, n. 8.

luppai, 'is robbed,' § 125.

lekkha, 'list,' p. 125, n. 5.

lōa, M. 'world,' § 9. Apa. lou. § 73. AMg., JM., loga, § 11; loc. logamsi, § 92.

loadi, Mg., 'shines,' § 129.

loṇa, 'salt,' § 75. Sindhi lūṇu. H. lūn.

loluva, 'greedy,' p. 108 (d), (=lolupa).

lohāra, 'blacksmith,' § 82.

lohida, Mg., 'roh,' p. 166, n. 4.

V

va=iva, p. 108, n. 4.

vaassa, 'companion,' § 49.

vayāsi, AMg., 'spoke,' p. 145, n. 8.

vaïyara, JM , 'story,' p. 123, n. 7.

vaïra, M. 'hostile,' § 61.

vae, AMg., 'herd,' p. 150, n. 5.

vakkala, 'bark,' § 37.

vakkha, 'breast,' p. 101, n. 6.

vaggaṇa, 'jumping,' § 158, n. 5.

vaggurā, AMg., 'crowd,' p. 152, n. 6.

vaccha (1) 'child,' § 39 (vatsa).
(2) 'go,' see vacchaï.
(3) 'tree' (vṛkṣa).
(4) 'breast,'=vakkha.

vacchaï, 'goes,' p. 123, n. 4.

vacchā, 'girl,' p. 95, n. 4.

vajja, 'adamant,' p. 101, n. 6.

vajjadi, 'wanders,' § 129.

vajjanti, ' is sounded,' p. 130, n. 7.

vajjia, ' excepting,' p. 84, n. 9.

vajjha, ' of execution,' p. 169, n. 3.

vaññāmi, Mg., ' I wander,' p. 175, n. 8.

vattadi, ' twins,' § 45.

vatti, ' box,' p. 157, n. 2.

vatte, opt. of vattadi, § 117.

vatthida, ' engaged in,' § 74.

vaḍa, ' fig-tree,' § 15. AMg., vadha, § 19.

-vadāa, ' flag,' p. 130, n. 3.

vaḍḍhida, ' increased,' pp. 83, 6.

vatta, ' leaf,' p. 99, n. 10 ; pp. 108, 3 ; p. 115, v. 6.

vattiā, ' paint brush,' p. 82, n. 6. cf. H. battī, ' wick.'

vattuṃ, ' to speak,' § 136.

vattehāmi, ' I will perform,' § 134.

vaddhāvaṇaam, AMg., ' birth ceremony,' p. 128, n. 5.

Vappairāā, § 34.

vammaha, M., ' love,' § 25, p. 172, v. 21.

varittha, ' choicest,' 111 (b).

varisa, ' rain,' § 57.

valia, ' turned round,' 111 (f).

vavadesi, ' pretending,' p. 91, n. 5.

vavasissam, ' I will decide,' p. 89, 5.

vasantūsava, ' spring-festival,' § 81.

vasaha, ' bull,' § 60.

vasahi, ' dwelling,' § 19=vasai.

vasā, ' by force of,' § 92.

-vaha, ' path,' p. 115, v. 14.

vahai, ' carries,' § 125.

vahū, ' bride,' § 13 ; declension, § 91.

vāai, ' blows,' p. 112 (a). Ś. vāadi.

vāasa, ' crow,' p. 102, n. 9.

vāi, M.=vāai, § 127.

vāu, ' wind ' ; declension. § 90.

vādāana, ' window,' p. 102, n. 6.

vāmaddaṇa, ' massage,' p. 158, n. 5.

vālaga, AMg., ' snake,' p. 160, n. 6.

vāvādīadi, ' is destroyed,' p. 169; inf., vāvādeduṃ, p. 167, n. 3.

vāharanta, ' calling,' p. 101, n. 4.

vāharesu, ' summon,' p. 140, n. 9.

vāhi, ' illness,' p. 129, n. 10.

vāhiria, ' outside,' p. 124, n. 1.

vi=api, § 3, § 74.

via, ' like,' p. 81, n. 5.

viaṇā, ' pain,' § 72.

viambhidam, ' exploit,' p. 94, n. 7.

viala, ' lame,' p. 88, n. 7.

vialia, M., ' vanished,' p. 119, v. 79.

vialida, Ś., p. 97, n. 6.

viiṇṇa, AMg., ' bestowed,' p. 144, n. 5.

viuha, ' learned,' § 9.

viesa, ' abroad,' p. 106, v. 76.

vioa, ' separation,' § 9.

vikkaa, ' sale,' p. 166, n. 5.

viggha, ' obstacle,' § 36.

vighattha, ' eaten up,' p. 129, n. 10.

vicchaḍḍa, ' liberality,' p. 130, n. 8.

vijju, ' lightning,' p. 136, n. 10.

vijjuliā, ' lightning,' § 23.

vijjhai, ' wounds,' p. 112 (a).

Vimjhā, § 35.

vidahara (?), p. 140, n. 2.

viṇajjai, ' is perceived,' p. 120, v. 82.

viṇadida, ' puzzled,' p. 96, n. 6.

viṇodemi, ' I divert,' p. 99, n. 3.

viṇṇatta, ' reported,' § 125, p. 93, n. 10.

viṇṇaviadi, ' is reported,' § 125, p. 95, n. 3.

viṇṇāda, ' understood,' § 125.

viṇṇāvei (Ś. viṇṇāvedi), ' reports,' § 125 ; inf. viṇṇāveduṃ, p. 94 n. 1; p.p. viṇṇāvida, p. 93, n. 2.

vittharena, ' in full,' p. 93, n. 6.

vidduma, ' coral,' p. 115, v. 6.

vidhappai, ' has arranged,' § 135.

vipphoḍao, ' pimple,' p. 87, n. 11.

vibbhala, ' agitated,' § 54.

vimukka, ' unloosed,' p. 114, v. 3.

vimuha, ' indifferent,' p. 106, v. 76.

vimhaa, ' astonishment,' § 47.

vimhaṇijja, AMg., ' nourishing,' p. 158, n. 7.

vimharia=vīsaria, p. 109 (d).

vivajjai, ' perishes,' p. 123, n. 3.

vivarā, ' aury,' p. 121, v. 85.

vivujjhadi, ' awakes,' p. 97, n. 7.

visaṃghaḍanta, 'dispersing,' p. 106, v. 115.

visalla, ' pointless,' p. 176, n. 2.

vissa, ' musty,' p. 166, n. 6.

vissāma, ' rest,' p. 88, n. 7.

vihatthimitta, AMg., ' measure of a span,' § 69.

vihalia, ' trembling,' p. 124, n. 7.

vihāṇa, ' manner,' p. 123, n. 3.

vihādi, ' shines,' § 127.

vihi, ' performance,' p. 93, n. 9.

vihu, ' moon,' p. 136, v. 19.

viaṇa, ' fanning,' p. 144, n. 5.

vīsaṃ, 'twenty,' § 112.

vīsamasi, 'takest rest,' p. 105, v. 49.

vīsasadi, 'trusts,' p. 91, n. 4.

vīsaria, 'forgotten,' p. 109 (d).

visā=vīsaṃ, § 112.

vīhattha, 'loathsome,' p. 117, v. 75.

vuccai, 'is said,' § 135.

vuḍḍha, 'grown,' § 55.

vutta, 'finished,' p. 87, n. 11.

vuttanta, 'news,' § 60.

vuttham, 'dawned,' p. 119, v. 80.

vubbhai, 'is carried,' § 135.

vūḍha, 'carried,' § 125.

vūha, 'order of battle,' p. 129, n. 4.

veyaṇa, AMg., 'wages,' p. 150, n. 6.

veaṇā, 'pain,' p. 96, n. 1.

veccham, 'I shall know,' § 134.

vejja, 'learned,' § 61.

vedha, 'enclosure,' p. 115, v. 14.

vedhia, 'enclosed,' p. 115, v. 14.

vediā, 'raised seat,' etc., p. 101, n. 5.

vedissam=veccham, § 134.

verulia, 'cat's eye,' § 58.

vehavvaṃ, 'widowhood,' p. 118, v. 78.

vo, 'you, of you,' §§ 106, 107.

voccham, 'I will speak,' § 134.

vojjha, 'to be carried,' § 137.

vodhum, 'to carry,' § 136.

vottum, 'to speak.' § 136.

voliya, JM., 'passed,' p. 129, n. 8. M. bolīna.

volo, JM., 'cry.' cf. M. bolo, 'speech.'

S

sa (1) 'with.' (sa).

(2) 'own' (sva), p. 95, n. 6.

saa; (Ś. sada. AMg., saya. Mg., śada), 'hundred,' §§ 12, 112, p. 144, n. 4.

saaḍa, 'cart,' (Mg.. śaaḷa), § 16.

saaḍia, 'toy cart,' p. 98, n. 8.

saāsa, 'presence,' p. 82, n. 7.

saṃlehaṇā, AMg., 'final mortification,' p. 147, n. 6.

saṃsaida, 'questioned,' p. 89, n. 6.

sakkai, sakkei, 'is able,' p. 123, n. 5

sakkaḍa, 'Sanskrit, § 11.

sakkā, 'able,' § 133.

sakkāra, 'favour,' p. 125, n. 3.

sakkuṇomi, 'I can,' § 131.

saṅkalā, 'chain,' § 19. Also saṅ-

khalā, siṅkhalā, § 35. Mar. sākhal. H. sīkar. Bg. śikal.

samkhasutti, 'mother of pearl,' p. 103, v. 4.

samkhāa, 'coagulated,' p. 116, v. 63.

samkhoa. 'shock,' p. 114, v. 3.

samghia, 'applied,' p. 116, v. 61.

sacca, 'true,' § 44.

saccavia, 'verified,' p. 109 (e).

sacchāha, 'of the same hue,' p. 102, n. 2.

sajja, 'ready,' p. 128. 7.

sajjha, 'practicable,' § 53.

saṃjhā, 'twilight,' § 44.

satthaa, 'troop,' p. 112 (a).

satthia, 'weapon,' p. 140, n. 7.

saṇha, 'smooth,' p. 160, n. 5.

saṇṇia, 'made of sign,' p. 124, n. 8.

saṇṇihie, 'in vicinity,' p. 122, n. 5.

satta (1) 'seven.'

(2) 'nature, etc.' (sattva).

sada, Ś., 'hundred.' M. saa, § 12, 112.

sadda, 'sound,' § 34. Pb. sadd. H. sād.

saddāvia, 'summoned,' p. 124, n. 12.

saddāvettā, AMg., gerund., p. 146, n. 4.

saddhasa, 'panic,' p. 84, n. 5.

[śaddhike, Mg., 'feast,' p. 168, n. 3.

samtappadi, 'is in distress,' p. 98, n. 3.

samtāva, 'anguish,' p. 83, 3.

samdattha, 'bitten through,' p. 116, v. 63.

saphala, 'fruitful,' § 5.

sapphala. 'of good results,' p. 122. n. 14

sabbhāva, 'good nature,' § 34. p. 89, n. 7.

samaa, 'contract, p. 89, n. 10; 'doctrine.' p. 150, n. 2.

samagga 'complete,' p. 129, n. 3.

samannāgaya, AMg., 'provided with,' p. 147, n. 4.

samappida, 'consigned,' p. 84, n. 3; imperat. samappehi, p. 98, n 5.

samāḍhatta, 'begun,' p. 127, n. 4.

samāṇe, AMg., pass. part. 'being, p. 147, n. 3.

[**śam̐ālovide**, Mg., 'mounted,' p. 167, n. 7.

samāsattha, 'consoled,' § 125.

samikkha, AMg.,' discovers,' p. 131, n. 1.

samuggaa, 'box,' p. 82, n. 6.

samucchida, 'elevated,' § 45.

samudāara, 'address,' p. 89, n. 7.

samudda, 'ocean,' § 45.

samuppajjitthā, AMg., 'occurred,' p. 145, n. 2.

samupehiyāṇam, AMg.. 'perceiving,' p. 131, n. 1.

samullasanta, 'brilliant,' p. 101, n. 5.

sampai, JM., 'now,' p. 127, n. 1.

sampadatta, 'bestowed,' p. 125, n. 1.

sampehei, AMg., 'reflects,' p. 152, n. 3; gerund. sampehettā, p. 146, n. 3.

sambalayam, JM., 'stores,' p. 141, n. 7.

sambhariūṇa, 'remembering,' p. 120, v. 84.

samma, AMg., 'right,' p. 145, n. 1.

sammajjia, 'swept,' p. 156, n. 4.

saraa, 'autumn,' p. 141, n. 5.

Sarassadī, § 11.

sarisa, 'like,' § 24.

[**śala**, Mg., 'accent,' p. 169, n. 2.

salāhā, 'praise,' § 57.

savaṇa, 'ear,' p. 111 (f).

savattī, 'co-wife,' § 36. H. saut. Mār. savat.

savara = śabara, § 18.

savva, 'all,' § 50. H. sab.

savvaṇṇu, 'omniscient,' § 69.

savvāṇam, 'of all.' § 111. AMg. savvesim.

sasahara, 'moon,' p. 112 (g).

sasimuhī, 'moon,' p. 111 (d).

sassirīadā, 'loveliness,' p. 101, n. 8.

sahattha, 'own hand,' § 49.

sahara = śaphara, § 13.

sahassa, 'thousand,' § 49.

sahī, 'friend,' § 13.

sāamsamae, 'in the evening,' p. 93, n. 3.

sāadam, Ś., 'welcome,' § 49. Mg., śaadam, § 11.

[**śāala**, Mg., 'ocean,' p. 175, n. 6.

sāuṇia, 'fowler,' p. 87, n. 8

Sāuntalā, p. 88, n. 2.

sāo, 'from his own,' p. 152, n. 7.

sārikkha, 'like' (M. sāriccha), §§ 40, 66.

Sālavāhāṇa, § 23.

sāhai, 'tells,' § 125; imperat. sāhasu, p. 118, v. 76; gerund. AMg. sāhettā, p. 141, n. 10.

sāhaṇia, 'praiseworthy,' § 49.

sāhavo, 'saints,' § 93.

si, 'art,' § 132.

siyā, AMg., 'may be,' § 133.

siāla, 'jackal,' § 60. H. siāl.

simha, simgha, 'lion,' § 65.

sikkhāvaiya. AMg.. 'precept,' p. 145, n. 4.

sikkhida, learnt,' § 40.

sijjhai, 'is fulfilled,' § 125; fut., AMg., p. 147, n. 9.

siñcai, 'pours,' § 125.

siñjā, 'jingle,' p. 111 (d).

sittha, 'told,' § 125, p. 127, n. 6.

siniddha, 'sticky,' etc., § 47.

siṇeha, 'affection,' § 47. cf. ṇeha.

sitta, 'sprinkled,' § 125, p. 100, n. 4.

siri = śrī, § 68.

sivia, AMg., ' *palki*,' p. 146, n. 8.

[**śivila**, Mg., 'camp.' p. 174, n. 1

sīsa, 'head,' p. 101, n. 1.

sīha, M., 'lion.' cf. simha, § 65. Apa. sīhu, § 73

sīhu, M , 'rum,' p. 110 (c).

sua, (1) 'hard,' § 125.
          (2) 'parrot' (*śuka*).

suai, 'sleeps,' § 132.

suandhi, 'fragrant,' p. 100, n. 5.

suia, 'cleaned,' p. 156, n. 4.

suidavva, 'to be slept,' p. 87, n. 7.

sukkha, 'dry,' § 38. Pb. sukkhā. H. sūkhā. Bg. śukā.

sujjhai, 'is purified,' § 125.

sutthu, 'well,' § 38.

suṇai, 'hears,' § 131. Ś. suṇādi, § 132; gerundive suṇidavva, § 137; passive, suṇiadi § 135, n.

[**śuṇḍikāgāla**, Mg., 'grog-shop,' p. 168, n. 3.

suṇṇa, 'empty,' p. 90, n. 6. Pb. sunnā. H. sūṇā.

suṇedi, 'hears,' §§ 125, 128, 131. cf. suṇai.

suṇhā. 'daughter in-law,' p. 106, v. 107.

sutta (1) 'asleep,' §§ 34. 125.
            (2) = *sūtra*.

suttaa, AMg., 'belt,' p. 159, n. 10.

suda, Ś. 'heard.' § 125. cf. sua.

suddha, 'purified,' § 125.

sundaraara, 'more beautiful,' p. 109 (a).

sumarana, 'memory,' p. 110 (a).

sumaradi, 'remembers,' § 57. Also sumaredi, § 128. (M. bharai, p. 120, v. 84); caus. part. sumarāvida, p. 89, n. 3.

summai, 'is heard,' § 135 (d).

suvai, 'sleeps,' § 125.

suvahum, 'very much,' p. 123, n. 12.

suvina, 'dream,' p. 128, n. 5.

suvo, 'to-morrow,' § 57.

suvvai, 'is heard,' § 135.

sussūissam, 'I shall wait upon,' § 134.

suhaa, 'fortunate,' p. 110 (a).

sūaa, 'spy,' p. 165, n. 6.

sūida, JM., sūiya, 'shown.' p. 128, n. 5.

se, (1) AMg., 'he.' Mg., śe, § 109.
(2) 'him,' AMg.
(3) **'his.'** M., AMg., Ś., § 109.
(4) 'her,' AMg. (Mg. śe gen.).
(5) 'they, them,' AMg. (Mg. śe), § 109.

sea, (1) 'sweat' (sveda).
(2) AMg. seya, 'white,' p. 144, n. 5 (sveta).
(3) AMg. seyam, 'better,' p. 146, n. 2 (sveyas).

sela, 'rock,' p. 109 (b).

sehāliā, 'vitex,' p. 94, n. 10.

so, 'he,' § 108.

soa, (1) 'grief' (śoka).
(2) JM. soya, 'washing,' p. 123, n. 2 (śauea).

soavva=sunidavva, § 137.

soum, 'to hear.' § 136, p. 103, v. 2.

sokkha, 'happiness,' § 43.

soccā, AMg., 'having heard,' p. 145, n. 8.

sonhā=sunhu, p. 106, v. 107.

sottia=śrotriya, p. 102, n. 8. Mg. śottie, p. 166, n. 3.

sottum, 'to sleep,' § 136.

sodavva=soavva, § 137.

sodhania, 'to be purified,' p. 89, n. 4.

somma, 'good sir,' §§ 48, 61.

sovai, sovadi, 'sleeps,' § 132.

sovāna, 'stairs,' p. 102, n. 5.

sohagga, 'auspicious,' p. 101, n. 4.

H

haa, hada (1) 'struck,' § 125.
(2) 'taken,' § 125. cf. hia.

hage, AMg., 'S.,' §§ 11, 107. Apa. haü, § 107.

hattha, 'delighted,' p. 145, n. 8.

hadakka, Mg., 'heart,' p. 170, n. 1.

hanai, 'kills,' § 125.

hattha, 'hand.' § 38.

haddhî, 'alas,' p. 81, n. 1.

hámmai, 'is killed,' § 135 (d).

harida, 'green,' p. 100, n. 4.

haridum, 'to take,' § 136.

harisa, 'joy,' § 57.

havissadi, 'will be,' § 4. Mg. haviśśadi.

hasedi, 'laughs,' § 128.

hia, hida, 'taken,' § 12. cf. haa.

hiaa, 'heart,' §§ 9, 60; abl. § 92. H. hiā.

hio, 'yesterday,' § 58.

hingulaa, 'cinnabar,' p. 157, n. 7.

hutta, 'facing,' p. 108 (c), p. 121, v. 85.

huvai, M.=hoi.

huvissam (Mg. huviśśam), 'I shall be,' § 134.

hūa, 'become,' § 125. cf. bhūa. H. hūā.

hoi, 'becomes.' §§ 4, 129. cf. huvai. Ś. bhodi.

houm, 'to be.' p. 109 (c); gerund. hoūna, § 122.

hojjā, AMg., 'might be,' § 133.

hottam, 'being,' p. 119, v. 80.

hotthā, AMg., 'was,' p. 144, n. 1.

homi, 'I am,' § 129, hosi, 'thou art.'

hossam=havissam, § 134.

hohii, 'it will be,' § 134.

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